

MUNICIPAL AID TO MUSIC
IN AMERICA

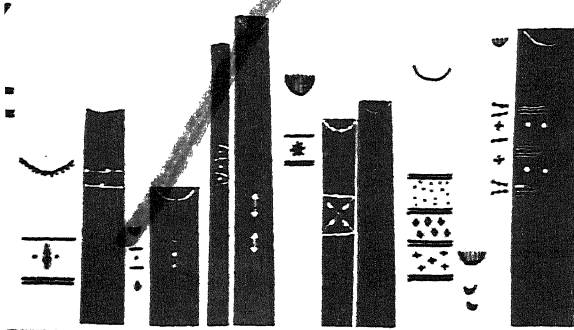
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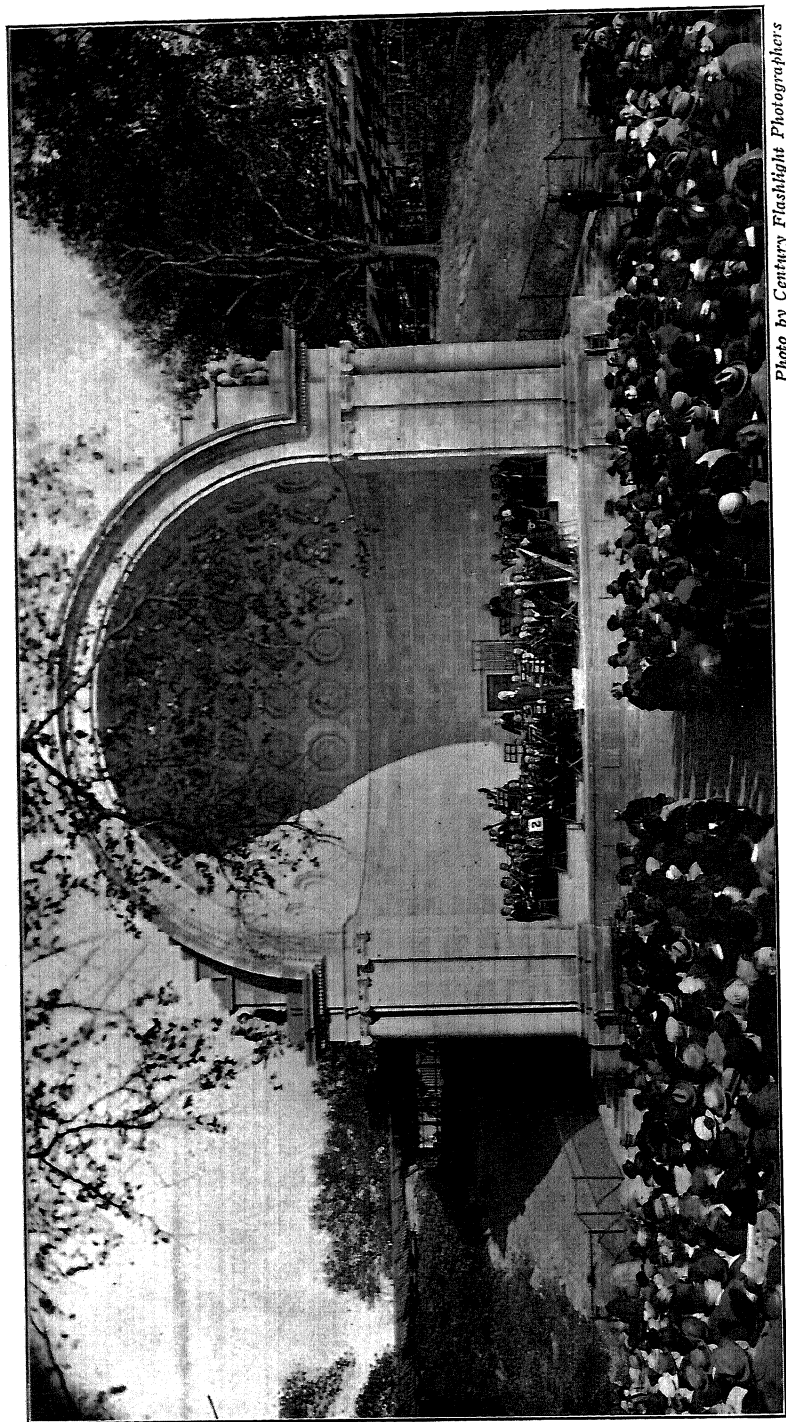


Photo by Century Flashlight Photographers

Where private munificence has provided a beautiful setting for civic music. The band shell on the Mall in Central Park which was presented to the citizens of New York City by the late ELKAN NAUMBURG. The photograph was taken during one of the Goldman Band Concerts. The band shell was designed by Tachau and Vought.

MUNICIPAL AID TO MUSIC IN AMERICA

AN EXPOSITION AND ANALYSIS BY KENNETH
S. CLARK OF THE FINDINGS IN A SURVEY
MADE BY THE NATIONAL BUREAU FOR
THE ADVANCEMENT OF MUSIC

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MUNICIPAL AID TO MUSIC IN AMERICA

CHAPTER I

OUR EUROPEAN INHERITANCE

HAD it not been for the generosity of individuals, music would not be where it stands today—either in America or elsewhere. In the Europe of an earlier time, music owed its furtherance to the esthetes among the kings or great nobles. Thus we trace the ancestry of our chamber music of today—to the ante-room of some princely bed-chamber. Here we have music for the personal delectation of the prince and of his intimates at court. From that, it is a natural step to the provision of musical pleasures for his loyal subjects.

This represents one of the benevolent aspects of an intensely paternalistic government. The king knew that music was good for his people because it was good for him. We need not speculate as to his motives in supplying this food for the soul, what though they may have been those of the modern political machine in finding jobs for needy henchmen. The point is that it was unnecessary to persuade these earlier potentates to befriend the cause of music. No Bavarian Rotary Club had to wait upon Ludwig II and “sell” to him the idea of granting a subsidy to Richard Wagner.

ORDAINED FROM ABOVE

In the civilization of a monarchy it was an obvious transition in more liberal times from the king’s private music-makers in the palace to a royal opera and thence to a subsidized orchestra. In other words, it was never necessary to create artificially the tradition of subventions for music as, alas, it is necessary in America. The honest burgher of central Europe accepted without question the musical privileges ordained for him by his overlord—even though it was he in the long run who paid the piper rather than the king. In turn, from the state-endowed musical enterprise to that subsidized by the city was an easy march.

Thus we have today in Europe a scheme of state, department and

municipal subsidies such as must undoubtedly have furnished the inspiration to American pioneering in that field. That we may draw additional help from Europe's experience, the United States Government has questioned our consuls abroad as to just what are the various schemes for musical subvention. The State Department sent to these diplomats a questionnaire as to "Subsidies Granted to the Musical Arts." The reports thus elicited have been studied by the present writer coincident with the survey of our own conditions of which this book is a summary.

There is no room in this volume to treat in detail the methods of subsidy used by the Europeans. One might mention an example, however, as typical of the European idea. The city of Havre subsidizes a municipal theater, a choral society, a municipal band, a musical propaganda society and a dozen other musical groups. To be sure, the amounts granted are in some cases small according to our standards. The municipal theater, which presents operas—grand or comic—has a yearly subsidy of 120,000 francs. There is a further monthly subsidy of some 3,000 francs during the musical season, if the previous month's record satisfies the Theater Commission. Whatever the fluctuating rate of exchange, our impresarios would not find the total sum of more than nominal assistance amid our conditions. The next largest appropriation is for the municipal band, which receives 10,000 francs annually plus another thousand for the training of its members. Some of the smaller societies receive as little as 200 francs or, in round numbers, \$12 per year.

GUARANTEE OF RESPECTABILITY

Again, in the Department in which Dieppe is located, the Council of the Department allocates each year 4,000 francs to cover the subventions to a vast number of musical organizations in the district. This is distributed according to the number of members of each society, the sums ranging from 25 francs to 80 francs. Most of these societies are also subsidized by their municipalities, but except in the larger towns, the sums are small. The principal idea in granting such subsidies is to show the interest taken in the societies by the government and by the towns. The subsidy is considered by the societies as a sort of guarantee of respectability. In other words, the large municipal ventures receive aid commensurate with the mode of living in those

countries, while the smaller and private societies are given a merely nominal support but an official recognition.

We need not turn up our noses at these small figures, for many a small American chorus would be glad to have a modest subsidy from the municipality sufficient to pay merely for the printing of its programs. However, many of the Europeans interviewed by our consuls have expressed their dissatisfaction at the size of the subsidies in their towns. Moreover, a few of the Continental musicians have lamented that politics sometimes plays a part in the administering of municipal music ventures—wherefrom we may take a hint applicable to our own country where that form of human frailty is not exactly a rarity.

We find that the sources of these European subsidies are three—the State, the Department, and the municipality, or, in our own terms, the nation, the state and the city. Only the most important institutions receive a national subvention, but many societies receive the double subsidy from department and municipality. We thus find little point of contact between the two systems. With our scheme of state rights and state independence, it is difficult to imagine our national government as subsidizing musical activities within the various states. In other words, its expenditures for music will lie along the line of the proposed National Conservatory and Federal Department of Fine Arts at Washington, together with experimental and investigative activities carried on by the government departments.

Nor do we yet have examples of state aid to music save for such exceptions as the salaries of public school music instructors, in which there are frequent instances of a merged state and municipal support. Our development of the scheme of subventions to music must therefore be chiefly along municipal lines with the exception of the impetus to municipal grants that is provided by permissive state laws, as shall be described in another chapter.

HINTS FROM OVERSEAS

Our European friends provide us with certain hints as to whence some of the money to be appropriated to music shall come. They have shown an ingenuity that one is surprised not to find paralleled among our own inventive people. For example, they have a way of taxing Peter to pay Paul. Thus in Frankfort and other German cities the funds for music subsidies come from the general amusement tax. At Berne the proceeds of the municipal tax go to the Orchestra Society

of the Municipal Theater. If there is a surplus it is applied to the music school and the museum of arts. With us things are different because such taxes go to the federal government. However, if we ever come to the point where our present war tax on amusement tickets is not needed for revenue, the public may have become so habituated to paying that tax as to consent to its being turned over to state or municipality for just such educational purposes. Furthermore, some of the Continental cities have the sensible arrangement of taxing the frothy amusements to pay for the cultural ones. Some places even go farther. At Bergen in Norway, the city conducts municipal cinema theaters and devotes the profits to make up the deficit of the Harmoniem Musical Society. As applied to America, this idea presents enlivening possibilities in municipal ownership as related to commercialized amusements.

As one scans these consular reports one finds a surprising variety in the sources of the music funds. At Riga in Latvia these moneys come from a three per cent. tax on railroad tickets and on alcoholic liquors. At Goteborg they arise from the tax on the receipts of foreign musical artists. Why have we not applied this idea to our own music? The foreign artists find this a happy hunting ground in dollar chasing. We therefore do not grieve at our federal government's taxing them on their incomes earned while here. Indeed, where they have their temporary residence in a state that levies an income tax, these visiting artists also pay a state tax on their earnings. It is not inconceivable that we might adopt this particular European scheme and apply the sum specifically to musical purposes. Greater wonders than that have been worked as the result of a united public opinion as expressed in votes.

A LIGHT MOTIF

An authority in Stuttgart suggested to our consul there that a special tax be levied on banking and stock transactions for the benefit of the opera houses. At Trieste the opera is helped with 10,000 lire from the tax on gas and electric light bills. In Goteborg and in Stockholm a lottery aids the opera houses. One is surprised to find the lottery system prevailing in England, where in Birmingham the orchestra fund is thus aided. The prize is a freehold house and land and the chances sold at a shilling apiece. In America we frown upon lotteries, but the almost identical device of a raffle is considered good form at the best church sociables. Americans are said to be natural-

born gamblers; that instinct might well be utilized to help music no less than a ladies' aid society.

We have seen from this rambling glance at music on the Continent that America is still in its infancy with regard to governmental support of this art. That is true despite the figures presented in this book as to the large amounts of money, in toto, that our municipalities spend for music. Suppose that we deduct from that total the amounts spent upon public school music and upon outdoor band concerts. The former, as a necessary part of education, we are now coming to consider an inalienable right of our citizens; the latter, as a revivifying form of recreation, increasingly so. Strip these two items from our municipal budgets and the remainder does not compare well, even financially, with Europe—particularly considering its more modest standards of living. It is particularly when one appraises our municipalities' slight encouragement of music-making by the people themselves—whether as artists or as amateurs—that we appear at a disadvantage in contrast with Europe.

AS OTHERS SEE US

One glance at the list of musical societies in various towns subsidized by some of the Departments of France will show that we still have a long way to go. Moreover, what have we to match their state-endowed conservatories of music, municipally-supported opera houses, orchestras and such? The one hundred per cent. American then replies, "Ah, but we don't need to subsidize such things over here—our rich individuals attend to that." That thought leads to an amusing sidelight on the investigation by our consuls abroad. Over and over again, in their interviews with Europe's musical folk, one sees a reflection of the European impression of our country as a Dollar-land. Many of these people, when asked their opinion as to the wisdom of similar subsidies in America, made virtually the same reply as the hypothetical patriot quoted above.

One consul, stationed at Amsterdam, presented an interesting picture of the Netherlandic view of one American activity that is least typical of our present subsidizing of music. It is the elaborate symphony orchestra. The Hollanders are not unacquainted with our big orchestras since they have been following the career of one of their leading citizens, Willem Mengelberg, as conductor of the New York Philharmonic. These well-posted Dutchmen are of the opinion that

America's big orchestras should not be subsidized, and that they are better off under the support of wealthy patrons. They ascribe the preëminence of our great orchestras to just that private support.

Subsidy, they say, is all right in the old conservative cities of Europe, where the pride of being just a musician with average pay and a good reputation is sufficient compensation, but that it is a different thing in the United States where the desire of musicians to make an income comparable to that of business men makes it necessary to pay conductors and players exceptionally good salaries, which can only be done by an organization backed by great wealth.

Furthermore, it is thought that had the United States government units granted subsidies to such orchestras as the Boston Symphony at the beginning of their careers, such ardent supporters as Colonel Higginson and his like would never have come forward to make our orchestras what they are today, for no government subsidy would ever have been granted large enough to weather them through their many storms.

OUR WAY MORE DEMOCRATIC

In other words, our Hollandaise admirers see in this lack of governmental support the reason why our individual music lovers, wealthy or not, have taken such a guardian interest in the struggling orchestral organizations. They also take the view that our scheme of supporting music by individual or collective generosity is a more democratic method than that of government subsidy because in this way our people prove their love for music-making by making sacrifices for it.

This particular European analysis, however, need not be given too much weight because, as before noted, the metropolitan symphony orchestra is not characteristic of the enterprises which our municipalities may be expected to assist. Furthermore, our American efficiency should cause us to be apprehensive regarding an institution based upon the generosity of one or more individuals who may some day weary of well doing. Again, there is nothing in the scheme of private support incompatible with the granting of a public subsidy as well—except in the case of a millionaire who may regard a musical enterprise as his own private toy and not want anyone else to pay for its upkeep.

We may therefore omit, for the purposes of this discussion, arguments based upon such comparatively hothouse growths as our

big orchestras and the two outstanding opera houses. We shall consider rather the various projects as they would affect the ordinary American city or town. In such a connection there seems no danger in the principle of subsidies to our orchestras. Certainly, Baltimore with its municipally endowed Symphony has led the way toward a possible solution in the struggle of our budding orchestras for existence. In the average city there is generally no Colonel Higginson to act as fairy godfather to an orchestra. Even where a collective sponsor may be found in a body of music lovers, the vision will be more possible of realization and the enterprise will be more permanent if there is also a municipal subsidy to furnish the backbone of its support.

This orchestral phase, which will be treated more fully in a later chapter, has been cited here merely to establish a balance between European experience and opinion and our drastically different American conditions. Those conditions make possible not only municipally-supported orchestras, but bands, municipal organs, directors of civic music and, indeed, entire municipal departments of music.

As to Europe, may we not be eclectics in the matter of taking from her scheme of music subventions those plans which best suit our needs? In any case, no matter what we may borrow of Europe's system, we may well seek to create here a mellowed public opinion such as has made possible all of Europe's grants to music.

CHAPTER II

ORIGIN OF THE PRESENT MOVEMENT

OUR American mania for investigation has penetrated only a comparatively small part of the field of music. That part has chiefly been the educational phase. If we seek data on certain aspects of that branch, we may discover more than one source of such information. Municipal music, however, has not been thus favored. A bird's-eye view of such music as it is administered in certain key cities is all that is forthcoming on that subject.

It was with the hope of relieving at least a part of that deficiency that the National Bureau for the Advancement of Music some time ago determined to make the investigation of which this book is a result. When I joined the staff of the Bureau, with special duties in its Civic Music Division, this study of municipal music became one of my assignments. The work was begun immediately after the completion of my 1924 activities as assistant secretary of the National Music Week Committee—a capacity, by the way, which gave contact with numerous manifestations of municipal music upon a large scale. My preparation for the work was also supplemented by an experience of several years in charge of the bureau of community music for Community Service. There the various types of relation between private efforts in music and municipal departments had been studied at close range. To such checking up of the various elements that enter into what we roughly call municipal music, there was added the privilege of examining the U. S. consular reports which are quoted in the foregoing chapter. These were available through the courtesy of Mr. Bernard Greensfelder, an attorney of St. Louis, whose keen interest in municipal music had led him to suggest to our State Department the investigation of which those reports are the fruit.

As to the present study, facts rather than generalities were needed if anything of value were to be added to the public's cursory knowledge of the subject. When in doubt, use a questionnaire—such is the method prescribed for the investigator who works at long distance. The questionnaire used in this particular job is described in a later chapter. Even the earliest replies to that inquiry brought forth some

interesting indications of what the total survey was to reveal. Therefore I thought it advisable to accept an invitation to make a report upon the progress reached in the investigation, at the National Recreation Congress in Atlantic City on October 18, 1924, before the music section of that body. Certain facts, such as were then available, were there brought forward—notably that from 310 cities reporting a municipal appropriation for music, the total annual appropriation was \$1,778,579.94, making an average appropriation for one city of \$5,737.36. This preliminary announcement was accompanied by an exposition of some of the lessons that we are to learn from Europe's music as well as a description of outstanding municipal music methods in America. The recreation experts at the Congress were urged to get behind the matter of legislation in the various states, such as would make it more practical for the municipalities to appropriate adequate sums for music. The need for action was stressed by a citation of the fact that among the cities which up to that time had answered the Bureau's questionnaire, 283 made no appropriation at all for municipal music.

ENDORSED BY PLAY CONGRESS

As a result of the favorable reaction to the report, the first practical steps were taken toward a general campaign for securing more governmental aid to music in this country. The Congress as a whole adopted a resolution requesting the Playground and Recreation Association of America, under the auspices of which the Congress was held, to appoint a committee for coöperating with an effort to bring about more municipal appropriations for music. That resolution was proposed by Peter W. Dykema, Professor of Music Education at Teachers College, Columbia University, who presided over the musical sessions at the Congress. The resolution follows:

“Whereas the National Recreation Congress has heard with interest the official report of the recent investigation of municipal aid to music in this country, which shows that while 310 municipalities appropriate annually nearly two million dollars for music, 283 other cities spend nothing at all for municipal music, and

“Whereas that investigation reveals a condition that calls for the extension of the progressive recognition by the city gov-

ernments of the power of music in building citizenship and community morale, be it

"Resolved that it is the opinion of this Recreation Congress that the various municipal governments should, in the expansion of their recreation programs, give increasing attention to the question of municipal appropriation which shall aid in meeting the city's growing needs in the providing of such activities as open-air band concerts, a community orchestra, municipal organ recitals, a civic auditorium, community singing, civic opera or other musical advantages which may be needed to enrich that city's community life, and be it further

"Resolved that the Playground and Recreation Association of America be requested to appoint a committee to coöperate during the coming year with the effort to bring about more encouragement of music by the municipal governments of our country."

Publication of the facts concerning the action of the Congress gave the campaign a good foundation of general public attention. This favorable start for the campaign was amplified by the real interest taken in it by the PRAA (as the Playground association is familiarly called) because of its experience in the municipal recreation field. Through its president, Joseph Lee, the Association appointed its Municipal Music Committee, made up in part of members of its board of directors and including leaders not only in the field of music, but in the general civic life as applied to municipalities. The personnel of the Committee is as follows: J. C. Walsh, chairman; J. M. Hankins, Herbert May, Kenneth S. Clark, George W. Braden, W. R. Reeves, W. W. Norton, William Breach, John B. Archer, Mrs. John F. Lyons, V. K. Brown, C. N. Curtis, Herbert L. Clarke, George Sim, Harold Buttenheim, Mrs. E. J. Ottaway and Thomas E. Rivers, secretary.

Although the Committee will scarcely hold meetings and will operate chiefly through correspondence, it finds set before it a definite program that is possible of accomplishment. As outlined tentatively in the letter of invitation to membership, those purposes are that the Committee shall:

1. Give general publicity to the value of municipally supported community music.
2. Give publicity to the result of the survey of municipal music made by the National Bureau for the Advancement of Music.

3. Urge recreation leaders to coöperate in securing larger funds for municipal music.
4. Gather experiences of municipalities and pass them on to other communities desiring to enlarge their programs.

Not only the sponsorship of the Committee but its headquarters are with the Playground and Recreation Association of America.

From across the continent came the first endorsement of the Committee's aims. It was coupled with an address delivered by one of the Committee members, George W. Braden, at a community music, drama and art conference held at Los Angeles on January 2 and 3, 1925. As a result, a resolution, proposed by the Civic Music and Art Association of that city, was passed by the conference, the text being as follows:

"In view of the increasing tendency toward recognition of music and creative art as civic functions, the Conference affirms its belief that these arts should more and more become a municipal function, and that every city and town should, within the measure of its resources, provide public concerts and in every way possible lend financial support for entertainment which can be enjoyed by all the people.

"Be it resolved: that the Conference heartily commends the movement inaugurated at the National Recreation Congress in Atlantic City last October, providing for the appointment of a Committee to make a national survey of municipal music, and to stimulate interest throughout the country in this phase of musical activity. The Conference offers its hearty coöperation to this Committee, whose work it recognizes as one of the greatest importance in the future musical development of America."

An augury of the attention that the newspapers might be expected to take in the campaign was furnished by the action of the Associated Press in sending to its subscribers on June 21, 1925, a considerable story regarding the movement and announcing the formation of the Municipal Music Committee by the PRAA. This article was run widely by newspapers throughout the country.

Such was the status of the affair at the time of going to press. Both the Committee and the National Bureau felt it wise not to proceed

further until the publication of this survey provided effective ammunition with which to advance. So many musical movements die a-borning because the groundwork has not been carefully laid. Those behind this movement are unwilling that it shall fall by the wayside for lack of thoughtful planning.

The stage is now set for action, and the cast of characters—it seems to me—happily chosen. First we have the National Bureau for the Advancement of Music, which gave the initial momentum to the work by undertaking the present survey. Furthermore, through its wealth of printed information on musical matters, it stands ready to furnish whatever informational facilities may be needed not only in the campaign, but in the carrying out of the ideas locally. However, the Bureau is not an initiative or administrative body. It is therefore fortunate that the Playground and Recreation Association, which has had such long contact with municipal governments, is prepared to take many of the initiatory measures and, through its field workers, to strive for practical action in the different communities. Moreover, through the establishing of its special Committee, the PRAA avails itself of an expert corps of advisers which should keep the movement on the right track. There should be another and a better story to tell a decade from now in case a similar survey is made at that time.

CHAPTER III

WHAT OUR CITIES MIGHT DO

For the purposes of the present chapter we will suppose that its readers are persons of authority in their communities and that the foregoing chapters have aroused in them some slight interest in municipal music. In other words, the first step has been taken in the direction of "go thou and do likewise." Let us also suppose that their particular city has hitherto done nothing municipally for music along the lines herein suggested. Our interested friends are therefore ready to proceed—but where? In the language of the song, they are "all dressed up and no place to go." The purpose of this chapter is to chart for them the entire territory of municipal music so that they may determine which particular objectives they wish to reach. Here, ladies and gentlemen, are the various exhibits in the exposition of municipal music. "You pays your money and you takes your choice."

Possibly the broad horizon of this plan may best be represented by a definite Municipal Music Department in the city government, functioning as do the departments of public safety, welfare, street cleaning and other necessities of living. Just as it is believed that, nationally, music will flourish when there is a department of fine arts in the government at Washington, so should the music of a municipality prosper when it is in charge of someone who has specific authority to get things done. In some places the same results may be obtained when the musical work is a sub-division under the department of recreation or of education. However, humans being what they are (and particularly those holding office), this arrangement conserves the interests of music only when the head of the department is sold to the value of music to his particular work. Otherwise music becomes a step-child—and what is so neglected in a city government?

Before such municipal music departments are the rule rather than the exception, a proper molding of public opinion will be necessary. We can be sanguine, however, as to the eventual creation of such public opinion because of the experiences in public school music. It is not long since it was necessary to do some eloquent missionary work in order to give music its rightful place in the public school teaching.

Today, only the reactionary school board fails to see the real place of music in life and therefore in the school curriculum. However, it is not enough to start the child right in music—he may backslide. Furthermore, what about the old folks? It is too late to reach them with public school music. Does not the city owe something to them right now, in the provision of musical advantages no less than other essentials of life that are partly educational and partly recreational? This sort of awakened and therefore insistent public opinion must exist if the city fathers are to open their doors to music and to set it up as one of the recognized municipal departments. In the meantime they can watch the results that are being obtained in the cities which have seen the light.

A CITY DEPARTMENT

If we wish a picture of the municipal music department as it works in various forms we may turn to the chapter on typical cities. Possibly Baltimore exemplifies the mechanism in its most practical form. Here we have the plan under a regular municipal music director—not the conductor of some musical group but an actual executive supervising the expenditure of the sums appropriated by the municipality and guiding the various activities made possible by that appropriation. That scheme seems to be gilt-edge in its practicability, provided that the following essentials are present:

A mayor and council who believe in municipal music and who are in favor not only of its retention, but, if need be, of its extension.

A musical executive who has not only the proper musical background and organizing skill but who holds the confidence of the citizens.

A large order, perhaps. Nevertheless, at least an approximation of those conditions is necessary if the municipality is to embark upon such a broad-scale exploitation of municipal music. Otherwise it would be far better for those who have the matter at heart to develop first some one or more phases of the civic music program and make those successful before asking the municipality to shoulder the responsibility of an entire music department. Indeed, the former plan is perhaps safer because the failure, at the start, of the more pretentious

scheme might impose a blight upon the growth of civic music in the community.

For the installation of a music department there is necessary, first, a right-mindedness among the city officials and the requisite municipal ordinances to put the plan into operation. Next comes the securing of the right man as the executive. Or, even better, those interested in the venture may have the man in mind before the decisive step is taken. If not, they are likely to be in a position of having a machine all geared up but with nobody to drive it. The natural tendency of our countrymen with regard to the "prophet without honor" would suggest the bringing in of some executive from outside the city. In fact, that is often done in other phases of music. However, it is by no means a definite rule, as Baltimore's procedure would show. Where there is among the citizens an organizer properly equipped and with such integrity as to command his fellows' respect, he is much more likely to start off happily than someone imported for the purpose. He will be "one of us folks" and therefore will not provoke the antipathies of the "smart city feller" in our midst.

BANK ROLL AS A BULWARK

Merely to select the music director and to provide his salary will not be sufficient to make the mechanism function. He must be provided with the tools with which to work. In the case of municipal music, these are represented by a sufficient appropriation to carry on the needful activities. Until such appropriation is assured, it would be inadvisable actually to start operations, for the director would be apt to appear as a mere figurehead and the prestige of the department would therefore be slight. While a municipal music director may be dependent upon a certain amount of volunteer assistance, he cannot operate practically unless he has the city exchequer behind him, for the things that a municipality can do in music are things which cost money.

If such financial support is assured, the music department may then go ahead on whatever projects may be needed by the city—the details of many of which are related in this chapter.

If an actual music department is not feasible for the town in question, a municipal music commission may perhaps suit the local conditions. This scheme has certain qualities which may make it, under right conditions, more easy to carry out than the music depart-

ment. First, it is not a one-man affair and is therefore not dependent upon the qualifications of leadership shown by the director. Second, it has the advantage both of representative personnel and of official connections. Even so, its success or failure will be determined by the same tests as those faced by the music department—namely, the energy and efficiency of its membership and the extent of its available funds. In short, neither of these plans is fool-proof. They depend no less upon the ability of those who administer them than upon the provision of necessary funds.

There are several of these commissions now happily active. Nevertheless, one that is temporarily inactive serves an exemplar of a music commission organized upon the proper basis. That commission is the one at Dallas, Texas. The story of its organization and the scheme of its work are set forth in a pamphlet, "A Short History of the Municipal Music Commission of Dallas," * issued by the National Bureau for the Advancement of Music from its headquarters at 45 West 45th Street, New York City. Therein we learn that the Commission was established by the former mayor, Frank W. Wozen-craft, who relates that it was partly with the hope of helping to solve the recreation problem that he appointed the Commission. Moreover, he adds that music is much more than a recreation and that "every man, woman, and child responds to a greater or lesser extent to its ennobling influence." Given a city executive with such a belief in music, any municipal music system is blessed with an initial advantage that is invaluable. Mayor Wozen-craft, moreover, selected the best men and women in Dallas who were available for the task, explained the situation to them and promised them every assistance in his power. At the time when the pamphlet was compiled, the Commission consisted of a district judge, a banker, several merchants, a priest, the supervisor of music in the public schools, the proprietor of a hotel and some others whose only identification with music was that of their interest in the promotion of anything that tended toward better citizenship.

That the Commission was "doing very nicely, thank you," at the end of its third year was the gist of the testimony given by the

* Throughout this book mention is made of various informational pamphlets issued by the National Bureau for the Advancement of Music. There is no charge for single copies of these.

Mayor when he related: "The interest of the school children in music has been greatly heightened, a municipal chorus has been organized and has received splendid support, the sing-songs in the summer are enthusiastically attended, and in brief, music has become a part of our community life. I am very certain that it has made a better city."

From the beginning, the results achieved by the Commission were contingent largely upon the amount of money available. At the start it found its work greatly hampered for the reason that no appropriation from the city's revenue was at that time possible. However, in 1922 an appropriation of about \$5,000 was made to it in conjunction with the Park Board. Once more, alas, the Commission is now without funds and has become temporarily inactive. This is one of the fortunes of war connected with the installation of a new city administration succeeding that of Mayor Wozencraft.

This temporary inactivity of the Dallas Commission does not affect, one way or the other, the validity of the scheme itself. Several other commissions are progressing satisfactorily in their chosen spheres. Some of them are devoting themselves mostly to one definite job. For example, that of Portland, Maine, is concentrating upon the municipal organ recitals, as told in another chapter. A similar body, that of Wilmington, Delaware, partakes more of the nature of a civic music association in the broad scope of its activities. Its story, too, is told in the chapter on typical cities. We have other examples of commissions organized at Little Rock, Arkansas, and at Fort Worth, Texas, where the body which was created during the present city administration is headed by W. D. Smith as chairman.

A TEXAS EXAMPLE

The scheme is also applicable to cities of smaller size. After the Music Week of 1922 in Beaumont, Texas, a request was made to City Manager George Roark that he appoint a City Music Commission. Besides the appointed members, each senior music club of the city is also represented by its president. Eight main objectives were adopted at the first meeting, among them the continuance of the Music Week, the erection of a civic auditorium, the encouraging of artists' concerts, local music organizations and community sings, and the maintenance of a local symphony orchestra. The Commission has also rendered useful service as in the providing of hymn memory contest medals, the sponsoring of a music parade during Music Week, the

entertaining of out-of-town musical visitors, and in hospitality in connection with the convention of the State Federation of Music Clubs. Best of all, the organization is also upon a sound financial basis.

The music commission, like so many other forms of community life, is a great thing if it works. There is no reason why it should not work, provided that the proper foundation has been laid in the matter of personnel and financing.

Similar in scope to the commission but without its official connections is the civic music league or association. It is all very well to sacrifice the governmental sponsorship, provided that, by the same token, the municipality's financial aid is not also eliminated. In the music league the loss of official prestige may be compensated for by the greater freedom of citizens' action without entangling political alliances. The music association, however, which attempts to proceed without some sort of municipal assistance—whether through the Board of Education, the Department of Recreation, or otherwise—is likely to come a cropper if, perchance, some of its private support falls by the wayside. It is far better to have this municipal appropriation as a nucleus to which is added community support through private givers, members of the music trade, civic clubs, et cetera.

A SUCCESSFUL EXAMPLE

One of the most successful of these associations in point of actual results is the Philadelphia Music League which was created in 1921. The former Mayor of the city, J. Hampton Moore, suggested the formation of such an organization when he was a guest of the Matinee Musicale Club at its annual luncheon in that year. Two months later the City Councils appropriated \$10,000 for the maintenance of the organization and in February, 1922, a headquarters was established. The practical results of its initial year have been summed up in the "First Annual Report," which is available in pamphlet form from the National Bureau for the Advancement of Music. A more recent checking up of its accomplishments is found in the chapter on typical cities.

A feature of the League's scheme of organization is its corps of subscribing members, whose contributions range from the minimum \$2 to \$500. It also has a number of organization members among the clubs, commercial firms, music merchants et cetera. The income from this source supplements the generous appropriation of the municipality.

Those who wish to study the organization plan of such an association will find the by-laws of the League reproduced in the above mentioned pamphlet which may be obtained either from the League's offices at Philadelphia or from the National Bureau.

Another "big league" city in the possession of a broad-scale music development is Chicago, where the Civic Music Association has long been tilling the fertile musical soil of that metropolis. While its work is primarily educational, it brings forth sociological by-products that have a marked influence upon the lives of the population. Something of its work is told in another chapter.

Still another of the veterans in this field is the Community Music Association at Flint, Michigan, which is a product of war time. The reader can best form a concept of what such an association means by examining its own record of accomplishment in the later chapter.

In addition to these forms of definitely musical organizations, the same results can frequently be obtained where there is a community music committee which is in its personnel a slice of the community life. This committee may be a subdivision of the recreation system or of the local Community Service. Or it may have been created for some special purpose, such as the National Music Week. The committees which organize the latter observances are likely to be ideally constituted as a year-round civic committee, acting much as would a music league or association. In most communities there are musical needs that are not met by the existing forms of organization—particularly in the more democratic phases of music. For this reason a Music Week committee might well perpetuate itself for conserving throughout the season the values created through the Music Week. In this case, however, the Committee will probably adopt a name suitable to year-round activity.

BAND CONCERTS IN THE LEAD

So much for the possible forms of city-wide exploitation. Assuming that one of these forms is in operation, what are likely to be the major activities? The returns to our questionnaire that are summed up in a succeeding chapter indicate that municipal band concerts constitute by far the major activity in this field. In the majority of cities that are doing anything at all in municipal music, the band concert is the first of their articles of faith. And justly so. One does not need to prove that municipal band concerts are good for a community.

The mere preponderance of such concerts in the musical scheme of the average town shows that they are "just what the doctor ordered" for the well-being of the population. One cannot blame the enthusiasts who possibly claim too much for the local band as an institution. One of those who do not underestimate the value of a band is Earl Chapin May, who, in a reminiscent article in the *Saturday Evening Post*, remarked: "Putting it bluntly, the band boys of America made America possible." And, again, "We would be in a pretty sorry national state if it had not been for our silver cornet bands." While we may not go quite so far as this former bandsman, actual experience shows us that he only slightly exaggerates.

Strike up the band! The recent trend of affairs is depicted by Mr. May when he says, "My old home-town band is no longer dependent for its existence upon the caprice of fortune as represented by two paid jobs each year or by the mendicant passing of the hat. The Rochelle Chamber of Commerce has seen to it that the annual city budget carries an item for the support of its band. The band has become a municipal institution. The weekly band concerts are attended by thousands of townsfolk and by other thousands of countryfolk, who come from miles around and chat in their motor cars or mingle chummily on the greensward. The Rochelle Symphonic Band is a going concern. So are thousands of other small-town bands."

Or, as another writer phrases it, "Many a community can trace a new era of development directly to the day when it started a band. A certain mid-west town was dead—the joke of the county. A progressive citizen organized a band. The community woke up, began to prosper, and is now in every way a most desirable place to live. The band did it through creating a new interest and enthusiasm." A third writer expresses the same thought thus: "Wherever you find a community or an organization that needs something to bind it together, there you will find a real need of a brass band."

"During the summer months," the writer continues, "band concerts on the public square certainly do attract considerable trade not only from the town people but from the rural district surrounding. This is well proven by the fact that whenever once established, the town band finds hearty support on the part of local merchants. Still further, a good band will engender pride of citizenship, provide much advertising to the town, and serve as a strong influence to keep young folks at home instead of breaking away to other fields."

One fact can be stated with certainty as to the prospects for a flourishing band regime in the average town: Even though municipal band concerts may successfully be organized, their permanence cannot be assured unless there is a foundation of band training permeating all the life of the town. Unless such training is provided among the coming generation it will be necessary to import many of the bandsmen, just as a semi-professional baseball team sends out of town for some of its star players. In other words, it will be necessary to secure a job for a man in a local barber shop not because he is a good barber but because he happens to play the tuba well. Unless provision is made in the town for teaching the young idea to toot, the band may eventually fall upon evil days. Future adult bandsmen should be provided by the organizing of bands in the public schools, among the Boy Scouts and other groups of boys, as adjuncts to the playground activities, the local Community Service, in the industrial plants, etc.

CATCHING THEM YOUNG

For the installation of such bands the latent talent is always available. The further requisites are funds for the purchase of instruments and a properly qualified instrumentalist as teacher. In the case of a boys' band, some civic club or other group of men is generally glad to play the fairy godfather to the enterprise. Among industrial bodies the employers themselves are generally willing to furnish instruments and uniforms. As to the band instructor, there is frequently within the community just the musician needed. If so, he will welcome this opportunity to add to his usefulness and livelihood. If there is not such a leader among the local residents, doubtless one may be found in a nearby city who will make weekly visits for the purpose of the band rehearsals. Those contemplating the organizing of a band among such boys' or young men's groups will find suggestions in a pamphlet, "How to Successfully Organize a Band," to be obtained from the National Bureau for the Advancement of Music.

PLANTING BANDS IN THE SCHOOL

A less simple matter is the incorporating of a band in the public school music system of the town. Before this can be accomplished the right sort of public opinion is necessary, first among the voters who foot the bills and, second, in the school board which administers the money. Careful educational propaganda as to what school bands have done in other cities should pave the way to this consummation. When once the step is decided upon, those interested might well secure

a copy of the pamphlet "School Bands, How to Organize and Train Them," which is to be had from the National Bureau for the Advancement of Music. Such information will make the local people better posted for their task of securing the proper supervisor of instrumental music for the schools. In the quest of the latter they should keep in touch with the various schools of public school music, with teachers' agencies that specialize in teachers of music and with the Committee on Instrumental Affairs of the Music Supervisors' National Conference. The adoption of band and orchestra training in the school systems of so many cities is causing large numbers of instrumental teachers to enter the field of public school music and one of these should be available if the community can raise the necessary funds.

While these preparatory activities—except for the school bands—are not part of the municipal music system, they are necessary feeders to it. As for the actual municipal concerts, the styles of bands presenting these are most divergent, as the reports in the final chapter will show. One finds the programs offered by bands from the Shriners, Elks, Rotary, High School, Naval Reserve band, and Marine band. Mr. May, in the article mentioned, has hit off the fact that there are Marine bands "in towns of the true interior, where the biggest body of water is Buck Creek." Says he, "In proof of their marine character these prairie-land or timber-town bands invariably play 'The Blue Danube' or 'Over the Waves.' "

SYMPHONIES, LARGE AND SMALL

An elastic phrase—to judge from the casual freedom of its use—is "a symphony orchestra." It is one thing to call yours a symphony orchestra; it is something else again for it actually to be one. The term signifies an orchestra with an instrumentation that will enable it to play the standard symphonic works and one that has a repertoire of such compositions. The roster of orchestras that call themselves by that name runs the gamut from a scrub orchestra of the backwoods to the New York Philharmonic. And some of the former class deserve as much credit as the latter because they are striving after beauty, even though with slight resources. The municipality, then, which decides to sponsor an orchestra is not held down by restrictions as to type. It may merely take under its wing a rather modest community orchestra or it may launch a real municipal symphony such as Baltimore's.

As to the value of a symphony orchestra to a city one may safely

be dogmatic. Experts may differ as to whether "every American city ought to have an opera house," but all are unanimous in agreeing that every city of good size ought to have its symphony orchestra. One of the duties of our municipalities, as is now becoming recognized, is that of enabling their citizens to become acquainted with the fine things in the arts. Hence the spread of municipal art galleries and museums. But music has an advantage over the pictorial arts: Only one art gallery can possess Millet's "The Angelus," and copies of the old masters are sometimes sorry substitutes for the originals. Every symphony orchestra, however, can re-create Beethoven's Fifth Symphony, for music is merely suggested upon the printed page—it does not live until it is actually performed.

Unless there is heard in your city a symphony orchestra or its equivalent, your citizens as a whole will be denied the privilege of hearing those noblest and most thrilling examples of the musical art—the great symphonic works. To be sure, the mechanical reproduction of these classics on phonograph or by radio is undeniably a great help to education, but naturally some of the details, and finer nuances of interpretation are necessarily lost in recording. To drink in the full beauty of the composer's creation, the listener must hear it through the original medium for which it was conceived—the symphony orchestra.

ORCHESTRA A REAL ASSET

In a millennial world it will be necessary to adduce only cultural reasons why every city should have its symphony orchestra. In the meantime, there are material reasons a-plenty. Any city that provides its people with the beauties of symphonic concerts is likely to be a good place in which to live. Merely from the point of dollars and cents, then, a symphony orchestra is a great asset to its community. In the minds of many thoughtful persons, Boston is to be admired first of all for the trail-blazing of its Symphony Orchestra. And do you think it is a slight feather in Philadelphia's cap that a visiting music master like Richard Strauss goes home and tells the world that the Philadelphia Orchestra is the best in America? Why do symphony orchestras go on tour? Not merely for the gate receipts but to carry far and wide the fame of the respective cities as music centers. If you are a concert goer in any of the towns that are visited annually by the Minneapolis Symphony, you doubtless respect that city as the

producer of something less material than its famous flour. And the Southwestern cities that welcome the St. Louis Symphony now look to that metropolis as a focal center for matters musical.

Why do you suppose that some of the annual contributions to our country's orchestras are made? Not solely that the giver's fellow citizens may enjoy this feast of tone, though that motive is also present. No, the major purpose behind many such gifts is that of boosting the town as a good place in which to live—and a right good purpose it is.

Nor should we associate these benefits merely with the big cities and their touring orchestras. A similar influence, but within a smaller radius, is exerted by the more modest organizations which with their home concerts carry the message to all the surrounding countryside. Moreover, when each good-sized city has its own symphony, the need for tours by the metropolitan orchestras will be confined chiefly to the smaller places—save for their providing a high standard of performance as an incentive to the younger orchestras.

CHOICE OF THREE COURSES

Let us suppose that in view of the above considerations, the city fathers have determined to undertake the sponsorship of an orchestra. In this case there are three courses open to them. They may either bring about the formation of a community orchestra; or, if conditions are propitious, may create a real municipal symphony; or may appropriate part of the subsidy needed for a symphony, calling upon philanthropic citizens to make up the remainder of the budget. Baltimore has done the second of these and San Francisco, in a sense, is doing the third—through its putting on an extra series of popular concerts by the local symphony. Various municipalities have taken the first of these steps, through their employing the conductor who directs the community orchestra.

We have seen what a symphony orchestra is but how about this other term? A community orchestra is a body made up largely of non-professionals or players who do not make orchestral work their vocation. Such an orchestra frequently gives concerts without charge or at a nominal fee, and its motive is the pleasure and delectation of its members and hearers rather than the establishment of a concert series as an institution. Its members serve without pay, except a few professionals who may be engaged to fill out the instrumentation, and

these players—through the cooperation of the musical union—are frequently allowed to accept a stipend slightly lower than their usual fee. As has been said, the municipality sometimes pays the salary of the director besides meeting incidental expenses for music, music desks, etc.

The first step of all in forming the orchestra is that of selecting the leader (we assume that the municipality has already appropriated the money for his salary). Although a community orchestra cannot do much without the proper personnel, its success is largely dependent upon the abilities of its director. In searching for the proper man the municipal authorities should have the advantage of the very best musical advice in the town. Possibly some leader may have already revealed his talents in this direction and needs only the actual orchestra to prove his mettle. It is more likely that the real candidate may be hiding his conductorial talents in the hum-drum of some routine musical job. I recall visiting, a month or so before the writing of these lines, a Southern capital where the local symphony orchestra was just making its debut (by the way, with considerable success). I found that the very capable director had been the clarinetist in the orchestra of a local theater. My first advice to those interested in the orchestra was that they should not let the leader wander away from their town—that they should see to it that he was happy in his theater job as well as in the new orchestral work. The town was fortunate in having the right man in the right place and the orchestra would have great difficulty in finding among the population another suited to the task.

“YOU ARE CORDIALLY INVITED”

Let us assume that we now have a director and that the City has assured the provision of a hall for rehearsals. We are now ready for an actual formation of the orchestra. This may be done by using one or both of two methods. A general invitation may be sent out calling upon instrumentalists to attend a meeting under the City auspices for the purpose of forming a community orchestra. Or, invitations for such a meeting may be sent by mail to persons known to be interested, such as graduate or undergraduate players of High School orchestra experience, pupils of local instrumental teachers and gifted amateurs. Even if this latter method is followed it is probably well to have a meeting for the sake of the initial enthusiasm which may be engendered. In this case both the general call and the special invitation

will be issued. The number and ability of the instrumentalists responding to this dual call will decide the nature of the orchestra.

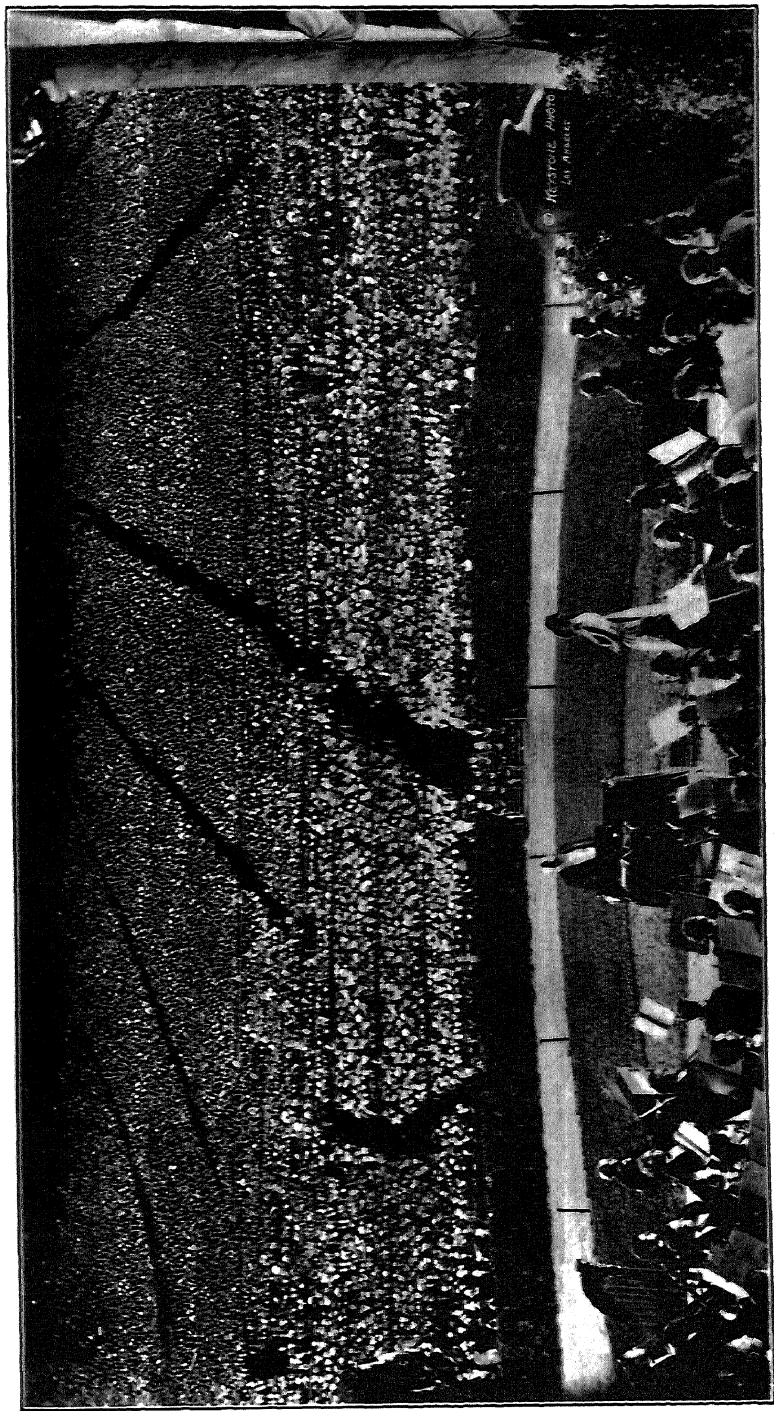
HOW TO START

In preparing for a proper handling of the meeting and of the organization task in general, those behind the project would do well to write to the Playground and Recreation Association of America for a copy of its bulletin, "Starting a Community Orchestra." That pamphlet gives such practical suggestions that I will not attempt here to do more than start the ball rolling in the right direction. However, one warning should be given at the outset.

If the community orchestra is to function successfully, it is essential that the good will of the local musical union be won and retained. Although amateur string players in abundance will be available for the new orchestra as well as players of the trumpet, clarinet and trombone, there are other instruments necessary to the ensemble—such as the oboe and bassoon—players of which are not often found in the average city. For this reason it is necessary to fill the ranks with professional players of such instruments. These players are found in the membership of the musical union. The rules of that body do not permit its members to perform with non-union players, which these amateurs of course are. However, that rule was not intended to militate against the union musician's doing his share for the musical advancement of his community. If the heads of the union can be convinced of the future benefits which will come to their own members through the stimulation of instrumental interest in the community, they are likely to make an exception to their rules in favor of the community orchestra.

NO INJURY TO THE UNION

In putting the matter before the union officials it should be made plain first of all that the community orchestra is purely a civic organization and that it will not take away from the professional orchestra players any jobs which should rightly go to them—such as those of playing for dances, banquets, and other occasions for which a professional orchestra should be hired. If the orchestra does not adhere to that policy, it will work an injury upon the professional musicians, and therefore no liaison with a musical union can be expected under such conditions.



This is one symphony orchestra that returns a profit. A typical throng at one of the concerts in the Hollywood Bowl. In the foreground, ALFRED HERTZ and AMELITA GALLI-CURCI.

In presenting the plea to the officials of the union it should be pointed out that the success of a community orchestra in the city is likely to lead to a real symphony orchestra. In that case, the professional players of the town will find an additional and lucrative outlet for their talents. Second, the interest in orchestral playing created among the amateurs of the town will cause a greater demand for instruction in the various instruments. Who can furnish that instruction other than the members of the union? Again, the union musician, by joining in this movement, will help to bring about a general elevation of musical culture in the town in such a way as to react favorably upon both his finances and his prestige with his fellow citizens.

If the union officials are receptive to these ideas, they may not only give permission for the members to perform with the community orchestra but may establish a special rate of compensation therefor.

If the community orchestra prospers, it may readily become the stepping stone to a municipal symphony. Some of the talented amateurs, fortified by their symphonic experience, may choose orchestral playing as their career. Moreover, a town where there is orchestral activity is a town which is likely to attract other orchestral players. The seeds of interest are probably so well sown that a public demand for a regular symphony will spring up.

HATS OFF TO THE MOVIES

Nothing is more contributory to the spread of symphony orchestras than the utilization of large orchestras in the motion picture palaces. Otherwise, the number of theater orchestra men in a city would be shrinking—due to the falling off in the field of touring theatrical attractions. As it is, many a picture house orchestra is a symphony in itself. Any city which has a large and expert movie orchestra, plus a goodly number of independent players of the instruments, is likely to possess the nucleus of a symphony orchestra. George Eastman has shown what may be done by his building the Rochester Symphony Orchestra upon the foundation of his excellent orchestra in the Eastman Theater—reinforced by local teachers and players. Score one for the movie theaters in giving the serious orchestral musician a new lease on life and in rejuvenating the entire orchestral profession.

Having taken an informal census of the city's orchestral talent, you are ready for setting up your scheme of organization. Here the

approach is different. You do not invite the players to join you—you engage them. For this reason, an early understanding with the musical union is necessary in order to settle such matters as the wage scale, the securing of additional players, etc. Right there we encounter a delicate point. Any organization of local musicians would resent the importation of an outside player for an instrument if there were an entirely capable one available in the town. It is therefore important that, in so far as is in keeping with a high personnel standard, the local roster of musicians be drawn upon to the fullest extent possible. It is unwholesome to encourage outside players to settle in the town at the expense of well qualified local musicians who—it must be remembered—will grow with the orchestra. However, in case imported players are needed, there is an increasing supply of routined young symphonists due to the educational work of such groups as the American Orchestral Society of New York and the Civic Orchestra of Chicago.

AVOID MUSICAL SNOBBERY

Even more so than with the community orchestra does the welfare of a symphony depend upon the conductor chosen. It is by no means to be inferred, however, that it will be necessary to search out of town for the right man. Baltimore was fortunate in finding its conductor in the person of Gustav Strube, a department head in a local conservatory and for many years assistant conductor of the Boston Symphony. Perhaps your city has a potential Walter Damrosch in a musician who may at present be teaching composition in a local school. Find him. If not, there is an increasing number of young Americans who are actually champing at the bit to make a start as symphonic conductors. All that they need is the orchestra with which to work. Here is a case of a job looking for a man at the same time when the man is looking for the job. In view of this supply of native directorial talent, it is to be expected that the new orchestra will not imitate the snobbishness of those metropolitan orchestral societies which pass up our American conductors in favor of some European maestro who may not even be well known on his own continent.

Now that you have both the orchestra and its director, you are all set to go, the next procedure being the securing of a competent person to direct the business destinies of the orchestra. Such an executive should avail himself of the advice of orchestral managers in other cities—especially those that are piloting the young orchestras.

Artistic matters are largely in the hands of the conductor, with the concurrence of the directorate, if there is one. He will doubtless give early attention to the educational aspects of the work, to the installation of children's concerts, affiliation with the public schools, etc. Hints on these points are to be had from the experience of orchestras in the big cities. Above all, he will collaborate with the manager in making the concerts actually touch the people.

CROWNING THE "KING OF INSTRUMENTS"

Linked with the band and orchestra in municipal favor is the pipe organ, which is a host of instruments in itself. The reasons for the spread of its popularity are many. In the first place, some of the most beautiful music in the world has been written for the organ and can be heard through no other medium. Furthermore, the instrument is happy as a vehicle for presenting transcriptions of music written in other forms. Without the organ many a community would never hear this music. Until recent years the nurture of the organ among us had mostly been within the churches. Manifestly, but few congregations would be wealthy enough to afford an organ of the noblest type, such as would not be too expensive for a municipality. Again, the church organ has not always been entirely satisfactory as a community instrument. It has not always been easy to attract persons of various faiths to hear the organ in the home of one denomination. Nor has the church organ been particularly convincing as a secular instrument, because its hearers have often been unable to disassociate it from its usual churchly labors. Against the municipal organ, however, no such disadvantages may be charged. It is literally an instrument for the people.

The popularity of the "King of Instruments" is on the upgrade among us as evidenced by an average expenditure of \$1,000,000 a month for pipe organs in America. Many of these are going into municipal halls, high schools and other buildings controlled by the municipality. It is the wise city council which sees the possibilities of a municipal organ as a plant for producing music. Any noble pipe organ, artistically administered, can make its setting a veritable music center. The designers of municipal buildings, memorial halls, etc., are therefore being urged to make allowances for the housing of an organ when laying out the specifications of the building. Even where the funds are not at the time available for installing the organ it is

wise to provide suitable space for it in advance. After the building is completed it is difficult to fit an organ into the scheme of things.

WHAT ONE MAN DID

Even if the municipality does not see its way clear to appropriate the actual funds for the purchase of the organ, it will, if the public mind is right, undoubtedly be willing to house the instrument and to pay for its maintenance besides providing the salary of the official organist. If there are no such municipal funds to cover the cost of the organ, the friends of music in the city would do well to convince the public-spirited and wealthy citizens of the town as to the need for a municipal organ. Perhaps one may be found who will emulate the example of Cyrus H. K. Curtis in giving an organ to Portland, Maine, in memory of a friend. There the municipality has provided both the auditorium and the maintenance of the instrument and its player. Another city in which a wealthy citizen has given an organ to the community is Davenport, Iowa. There the setting for the organ is in a new theater.

Even where the engaging of a municipal organist is not yet decided upon, it is wise to have a city organ for use on important occasions.

Nevertheless, the organ can scarcely be made an effective medium of municipal betterment unless it is in charge of a city organist. The instrument is liable to fall into disuse unless there is some one artist giving his time and talent toward making the most of its civic possibilities.

PROOF OF THE PUDDING

A perusal of the final chapter of this book will indicate the functioning of several municipal organists. For instance, there is Professor Samuel A. Baldwin who has for years given organ recitals at the College of the City of New York. Denver is another veteran in this field, with Clarence Reynolds as its present active organist. The Pacific Coast is strongly entrenched in this regard with the fine Spreckles outdoor organ at San Diego presided over by Dr. Humphrey J. Stewart and for many years a rallying place of the city's music. San Francisco, too, has its municipal organist in Uda Waldrop. Further progress there is represented by the presentation to the city by Adolph P. Spreckles of an organ at the Palace of the Legion of Honor and to be heard both outside and inside the structure.

Atlanta has for a long time enjoyed its Sunday concerts by Charles A. Sheldon, Jr., as has Springfield, Massachusetts, the recitals by Arthur H. Turner. Two New Jersey resorts appreciate the value of the municipal organ in entertaining their visitors—Atlantic City with its concerts by Arthur Scott Brook in its new high school and Asbury Park with its daily recitals by James Nugent. Topeka, Kansas, also belongs on the list with its winter recitals by Henry V. Stearns, and St. Paul has the advantage of an extensive series by Hugo Goodwin.

Additions to the number of civic organs are the huge one for the new Washington Auditorium; another for Memphis, with funds raised by a city-wide drive, and the new city organ at Chattanooga, manned by Edwin H. Lemare, who has held similar positions in San Francisco and Portland, Maine.

Such evidences of the civic possibilities of the organ would seem to be reassuring were it not for the fact that they are but a drop in the bucket when compared with the vast number of cities in which the secular use of the organ is virtually unknown. Ah, but watch the coming decade!

CONSULT THE AUTHORITIES

Let us suppose that your municipality has shown the attitude of "Barkis is willin'" with regard to the installation of a municipal organ. Those charged with the selection of the instrument should have, first of all, the advice of the best resident organists and of any touring organists who may reach the town. They will also consult the catalogues and other literature of the leading American organ builders. This printed matter will not only acquaint them with the qualities of each instrument but will convey information concerning the history of the instrument and the scope of its use. Some of these builders have written books on the subject which are on file in the best music libraries. It will do no one any harm to look through the books on the organ shelves of one of these libraries—he will thereby have an even greater respect for the instrument. If the local committee is in a quandary as to the securing of needed information concerning organ building, it might communicate with the Secretary of the Organ Builders Association of America. He may be addressed at 45 West Forty-fifth Street, New York City.

Fortunately for the committee, the profession of organ playing is considerably standardized in this country, thanks to such organi-

zations as the American Guild of Organists and the National Association of Organists. Due to this standardization of performance and training, there is no excuse for any municipality's engaging an incompetent artist as its municipal organist. Once again, if there is an entirely competent performer among the resident organists there is no reason why a player need be imported for the position.

MUSIC'S HOUSING QUESTION

"Of what use are all these activities," asks the pessimist, "unless there is a suitable hall in which to house them?" The point is well taken. The percentage of our cities that make suitable provision for housing concerts and other big musical events is relatively small. When in doubt, try a theater, seems to be a frequent method. However, theaters are sometimes shabby homes for musical programs of the noblest character. Furthermore, trying for a theater and getting one are quite different things in these days when so many of the houses are filled up day and night by motion pictures.

Our questionnaire revealed how many makeshifts are utilized by the various towns for the presentation of concerts. In 396 of the towns replying to our questionnaire there is "no auditorium." Besides, 78 towns failed to answer that particular question. Only 62 were able to testify that they had a city auditorium, plus 31 city halls and 98 school or high school auditoriums. The remainder of the replies trailed off into small figures representing a miscellany of buildings—armories, theaters, community houses, park pavilions, public libraries, open-air theaters and miscellaneous halls. Happily, ten reported auditoriums as in course of construction.

Unless your town has a real public auditorium of sufficient size and satisfactory acoustics, the need for such a hall is a campaign cry around which all friends of music should rally. If a bond issue is necessary to the building of such a hall, a campaign of educating the public to the need of it should be carried on until the electorate settles the matter with its votes. Such a movement has frequently grown out of the enthusiasm generated by such a civic project as a successful Music Week.

SOMETHING JUST AS GOOD

In prosecuting the cause before the electors the attitude of *laissez faire* or "we can get along with what we have" should be com-

bated. Frequently the substitutes for a real auditorium are poor things. For instance, public school halls are generally inadequate for good sized events, and the acoustics are frequently none of the best. An armory is too barn-like and a theater is frequently lacking in the esthetic qualities.

Although a special building set apart as a city auditorium probably represents the ideal, almost as satisfactory an arrangement is an auditorium that is a part of the city hall. A typical example is Portland, Maine, as related elsewhere in this book.

If a separate civic auditorium seems too ambitious, it is best for the friends of the plan to reconcile themselves to the next best thing, which may be a hall within the city hall, as above. Or, perhaps, a handsome new high school is being designed. The friends of music should see to it that a comfortably large concert auditorium is included. Besides an orchestra pit it should have adequate stage equipment so as to be useful for operettas or other dramatic activities. If funds for a pipe organ can be found, so much the better.

Possibly some sort of memorial is being planned for the town. If so, it should be urged that it take the form of something utilitarian as well as spiritually impressive. The memorial hall including a considerable auditorium constitutes a real benefaction to the living townspeople as well as a tribute to the dead. Those interested in this particular plan should become acquainted with various pamphlets on the subject to be obtained from the Playground and Recreation Association of America, particularly one entitled "Architecture of Large Memorial Buildings."

TILLING OUR SOIL FOR OPERA

Few of the musical growths that I have treated above are indigenous to our soil. Most of them seem to bear transplantation, however, more fertilely than does grand opera—at least, to judge from the infrequency of its permanent sprouting among us. That infrequency has led to two schools of thinking among musical people. One argues that Americans in general will never be opera lovers because opera is a hybrid art that has no relation to American life. They contend that, except for Society with a capital S, the chief patrons of grand opera are the foreign-born who have drunk it in with the culture of their home countries. The other mode of thought is that opera—with its blending of music, drama, pageantry and ballet

—offers more to attract the average man than does any other form of music. Those holding this view also use our foreign-born citizens as an argument. In this melting pot, they say, our constant process of assimilation will produce an increasing leaven of opera lovers in our mass.

We are yet without an example of an opera institution which would either reconcile these conflicting views or give the lie to one of them. Our Metropolitan and Chicago companies are scarcely people's institutions. They could not exist without the patronage of the very rich. They are not to be likened to the municipal and state opera houses of Europe. A lamented prototype of such an opera house among us is the defunct New Orleans opera. That, however, grew up among an opera loving people, the French. The touring opera companies do not affect this discussion since they are itinerant players. However, the endurance of their vogue would indicate that we do love opera.

There is in this volume a story of a successful opera venture that would serve our argument if it only went further. That is the so-called municipal opera of St. Louis, which is treated in the chapter on typical cities. However, that venture has been devoted almost entirely to comic opera. Upon that basis it has rolled up profits which have been put back into the plant. A second enterprise in St. Louis points the way to that city's being a complete exemplar of the European opera system. In the same setting in which its Municipal Theater Association operates, there have been given successful grand opera productions. This success, side by side, of both grand and comic opera prompts the suggestion: May we not have in America municipal or civic opera houses in which the players shall alternate in giving grand and comic opera as do those in Europe? In this way a comic opera that played to capacity would help to pay for the production of a grand opera which might be artistically worthy but not easily assimilable to the masses.

AN OPERATIC SUGAR-COATING

If one wishes to start a row among musical wise men, he needs merely to mention opera in English. I have neither the space nor the inclination to reopen the controversy here. It is safe to declare, however, that if opera in English could be made to work it would help to assure prosperity for our municipal opera ventures. Is it fair

to say that Americans at large do not have a taste for opera as do the Continentals when they do not have a chance to hear the opera sung in their own tongue as the Europeans do? The thousands who patronize summer opera in St. Louis have the pleasure of hearing various operettas performed in their own language. Can we suppose that they would continue to attend if the operatic bill consisted of such comic operas as "The Marriage of Figaro" in Italian? No, when we have better English translations of the standard operas, more interesting works by our own composers and singers who can project the English speech over the footlights—when we have these elements the cause of municipal opera will be greatly helped.

In pointing to the St. Louis opera we have done so because it is in a sense municipal. We should also make special mention of the successful grand opera institution at Ravinia Park near Chicago, with its cast of Metropolitan and Chicago opera celebrities. There we have a steady, normal clientele and a continuity of management which is hopeful for the future. Another successful summer venture of the sort is the opera at the Cincinnati Zoo. Besides, there must also be a recognition for the Washington Opera Company, which has been built up at the Capital since the war upon the basis of a rather modest community opera group. If the average American does not like opera, how do we account for the success of these?

Largely municipal in its support is the Civic Opera Company at Philadelphia, which is making considerable strides. Other examples of municipal or civic sponsorship of opera are furnished by San Francisco, Kansas City, Portland, Oregon, and a dozen or more other communities, many of which are doing things worthy of extended note.

A MAYOR SPEAKS

We have seen that the cultivation of local opera is being advanced in various places with no inconsiderable success. Let us, therefore, resume our game of supposing that your particular town wishes to undertake it. Those interested should first of all read in another chapter the report on St. Louis' opera and especially the advice of its former mayor as to how municipal opera may best be organized. Adapt that advice to your local conditions and you should have a fair basis for operation.

We may take a leaf from the book of the past to guide such a venture. It has been proposed, but seldom carried out, that opera

be established in our towns through the stock-star system of our early theatricals. Under that regime the leading stars toured the country, their support always being the local stock company. As applied to opera, this scheme would mean that the chorus and orchestra would be local and doubtless several of the principal singers, but that visiting stars might be engaged whenever they were needed for the operas chosen. By this method, all the local operatic talent will be given an outlet but the productions will not be hampered artistically for want of the proper singers for certain rôles.

Whatever the method of operation, the adventure will not be a happy one unless the public is carefully educated to the appreciation and enjoyment of grand opera. This form of art does not pretend to be so simple that he who runs may take it all in at a glance. Your opera management will, therefore, do well to institute a series of operalogues or lecture recitals on the opera, given in order that the Man in the Street may have an intelligent answer to his question, "What's it all about?"

MUSIC'S NICHE AT THE LIBRARY

Your municipality, or whatever civic group conducts your public library, is not abreast of the times in one regard unless there is a well-developed music section in the library. Such a department is more than a mere receptacle for music and musical literature. It becomes a center, not only for education, but for refreshment of the mind. Not only does the student of music come to consult scores or technical works, but the amateur (using that word in its original sense as "lover") of music finds the music section a fount of information on some concert or opera that he is about to hear. Furthermore, the most progressive library makes its music rooms the scene of actual musical events, such as Music Week programs and musical story-telling hours for children.

Comparatively simple may be the start of the music section in your library. It may begin merely with a shelf of books donated by some women's club or other organization. For such a purpose the club would do well to follow a recommendation of the National Music Week Committee, 45 West Forty-fifth Street, New York City, with the sixteen books included in its "Two-Foot Book Shelf on Musical Subjects." Once the popularity of this modest library has been established by frequent use of the musical books, those who have

the matter at heart should bring it before the appropriating powers, whether they be the municipality or a semi-private library association.

When once it is determined that the music section shall be expanded, those in charge should seek the counsel of the heads of the music libraries in such music centers as New York, Boston and Chicago. With their advice the library may be built up so that in time it will meet the city's musical needs as fully as does that in a metropolis such as those just mentioned. In other words, there are many steps along the road from the shelf of sixteen books to the music library system in New York City, where one may draw from the circulating library the score of an ultra-modern composition and take it home for study. Here the cities have a direct educational responsibility, but how many of them are meeting it properly?

Where the municipality operates a radio station, the broadcasting of the city's glories may well include some exposition of what it is doing for music. Furthermore, a tie-up between the civic music activities of the town and the radio station should be effected, to the end of greater music appreciation as a by-product of the broadcasting.

CHAPTER IV

PERMISSIVE LEGISLATION

SOMETIMES the reply of a city executive to the plea that money be appropriated for municipal music is "But we are not authorized by law to make such appropriation." Sometimes one suspects such an answer to be in the nature of an alibi. So much, at least, would one infer from the wild and woolly things for which municipalities sometimes spend money. It is like the reply of one governmental executive who was asked to help a certain movement. His comeback was "There is no law authorizing me to do this." An apt reply would have been "Nor is there any law preventing you from doing it."

It is frequently the case, however, that it is impossible to provide for a certain appropriation by an intra-municipal ordinance. In that case the emergency could be met if there were a state act permitting the citizens of a community to tax themselves for this specific purpose. In one field of music, that of band concerts, such enabling acts are, happily, either already passed or under way in many states. While such laws generally specify band concerts, they sometimes include municipal concerts in general. A fountain head of much of this permissive legislation is the movement started by band enthusiasts in Iowa and resulting in the excellent Iowa state band law. That law has been copied either as a whole or in part in certain other states. The father of the Iowa legislation is Major George W. Landers, himself a veteran bandmaster and a tireless evangelist for the cause.

Iowa's law permits towns and cities of less than 40,000 population to levy a maximum tax of two mills per dollar of assessed valuation "for the maintenance or employment of a band for musical purposes." The full text of the law follows:

A Bill for an Act to authorize a tax levy in cities and towns for the purpose of providing a fund for the maintenance or employment of a band for musical purposes, and providing for the submission of the question

of levying a tax for such purpose to the voters of such cities and towns having a population of not over 40,000.

Be It Enacted by the General Assembly of the State of Iowa:

Section 1. Cities and towns, howsoever organized and irrespective of their form of government, may, when authorized as hereinafter provided, levy each year a tax of not to exceed two (2) mills for the purpose of providing a fund for the maintenance or employment of a Band for musical purposes.

Sec. 2. Said authority shall be initiated by a petition signed by ten per cent (10%) of the legal voters of the city or town, as shown by the last regular municipal election. Said petition shall be filed with the council or commission and shall request that the following question be submitted to the voters, to-wit: "Shall a tax of not exceeding ——— mills be levied each year for the purpose of furnishing a Band Fund?"

Sec. 3. When such petition is filed, the council or commission shall cause said question to be submitted to the voters at the first following general municipal election.

Sec. 4. Said levy shall be deemed authorized if a majority of the votes cast at said election be in favor of said proposition, and the council or commission shall then levy a tax sufficient to support or employ such Band not to exceed ——— mills on the assessed valuation of such municipality.

Sec. 5. A like petition may at any time be presented to the council or commission asking that the following proposition be submitted, to wit: "Shall the power to levy a tax for the maintenance or employment of a Band be cancelled?" Said submission shall be made at any general municipal election heretofore provided, and if a majority of the votes cast be in favor of said question, no further levy for said purposes shall be made.

Sec. 6. All funds derived from said levy shall be expended as set out in section one hereof by the council or commission.

Sec. 7. This act being deemed of immediate importance shall take effect and be in force from and after its publication in the Des Moines Register and the Des Moines Capital, both newspapers published in Des Moines, Iowa.

Approved by the Governor March 17, 1921.

Since the passage of this law, Major Landers has been most open-minded in discussing its merits and whatever defects might seem to be apparent. He has also explained the reason for certain provisions. In the first place, the maximum as to population is set arbitrarily because Iowa towns above 40,000 in population have park

boards or commissions with authority to employ municipal bands. Furthermore, the amount that is to be paid by the individual towns is omitted from the text, as this matter is subject to the desire of the towns—within the two-mill limit. The law says that the tax is not to exceed two mills. The amount to be voted on is set out in the petitions signed by the voters as to how much they want. They can vote $\frac{1}{4}$ of a mill if they desire, although this would be too small to support a band in most instances. A few of the larger towns in Iowa voted $1\frac{1}{2}$ mills.

There has been considerable discussion as to whether it was safe to incorporate a maximum figure in these laws. Some have felt that it was unwise to suggest a figure which might seem at first glance to be extravagant. Moreover, a rate that would be all right for a small town might be extravagant for a large one. A two-mill limit, while apparently correct for the smaller towns, would release too great a sum in many of the cities, with their high property values. Those who hold this view feel that it is better not to mention a figure, for unless this is done a town is not likely to appropriate more money than it should and the essential thing is to give the municipality the right to appropriate for a band what public sentiment would favor. To these misgivings Major Landers opposes a confident affirmation of the wisdom of the Iowa plan. Says he, "The band law is a people's measure and should be fair to all. If the law puts no limit upon the amount to be levied, the people will not vote in favor of it. Two mills is conservative and does not make the tax burdensome."

It seems to me that Major Landers' point is well taken. Where a maximum millage is mentioned it is well that it should not be less than two mills.

Moreover, there is merit in a new law proposed for Kansas, by which the towns might either levy a one-half mill tax upon their own initiative or, through the method of petition and election as above described, might decide upon a two mill tax. The smaller amount might at least enable the town to make a start in band concerts, leading later up to a larger tax. The present New York law is slightly similar to the above in that cities of the first or second class may vote a tax without a special election, while those of the third class may do so if the electorate so decides.

As to the provision that the ball is to be sent rolling by a petition signed by ten per cent of the legal voters of a town, Major Landers points out that a five per cent petition would be unfair because it would be too small a representation of the electorate. Furthermore, he adds that the more signatures there are on the petition, the more people will be interested in the success of the matter and will work to put it over.

LOCAL OPTION IN MUSIC

On one point the father of the Iowa law is set in his opinion—namely, that the public shall be given the right to repeal the law if it so desires. He feels that the public is likely not to vote the tax in the first place unless it may have the privilege of repealing it, should this step later prove wise. In other words, says Major Landers, the law is local option in music. Moreover, Major Landers agrees as to the validity of one slight amendment to this section of the law as it has been adapted for use in another state. That amendment provides that in case the law is repealed no further levy for the purpose shall be made “until such time as the said question may be again voted upon favorably as heretofore provided.” The thought here is that if the bill is once voted out it should be distinctly understood that this does not permanently end the matter as far as that town is concerned but only until such a time as it may again be submitted and acted upon favorably.

We are also told why it is stipulated in the Iowa law that it is to go into force immediately. The adding of such a clause, says Major Landers, will save one year in the advancing of the matter. The Iowa act became a law some twelve days before the state’s spring elections. Several towns voted the tax at once and saved a year by so doing.

Before leaving the Iowa law let us glean some suggestions from Iowa’s experience that will help in extending such legislation. Here is the way the Major sounds the call:

“The clouds are lifting! the dawn is here! Our town bands are coming out of the charity class. Why? Because any live bunch of bandmen and community clubs in any state can put over the Iowa Band Law. How? Just work together. Have your business men’s clubs assist you. Send circular letters setting out the proposition, also a copy of the law used in Iowa. Send these letters to

every band and every community club in your state. Have them see their own Senator and Representative—and interest them in the passage of such a law. Keep check on these fellows, and never let up on the agitation until you have a safe majority of them pledged to support the bill. Win the battle before it gets into your legislature. Have well known and influential men introduce the bill in both houses. More taxes? No! The law simply legalizes such a tax if the people care to vote it upon themselves.”

A MUSICIAN IN POLITICS

It will be noted above that two classes of citizens are chiefly depended upon to put over the legislation—professional musicians and groups of business men. A wise man in musical exploitation, the late John C. Freund, kept calling upon the professional musicians to stand up and be counted in political affairs. He used to tell with gusto how one election in a New Jersey city was swung entirely on a musical issue, urged by an energetic musician. The latter quizzed the different candidates as to their attitude toward a certain musical proposition and started a strenuous campaign on behalf of that candidate who favored the project. The result was that this very sensible politician was elected. The moral of the story is that if the professional musicians would stand up for their rights, *as musicians*, in the political sphere, they would have a better standing in their communities and in the country at large.

We hear, moreover, a great deal about political blocs which seek to influence legislation in behalf of their particular interests. If a farm bloc is legitimate, no less so a musicians' bloc. Inasmuch as band concerts are desired by the citizens of a town, and its professional musicians are the ones to furnish them, it is entirely legitimate for those musicians to support legislation that will enable the town to bring its band, as Major Landers puts it, “out of the charity class.”

Another slant on the task of bringing about the necessary legislative action is furnished by this advance plan laid out by those urging for another state a bill based upon the Iowa law:

“Instrument manufacturers, at our request, will gladly supply us with a list of names of band leaders and prominent musicians throughout the state. We shall write the Secretary of State for the name and address of each member of both houses of the legislature. We shall obtain the list of every Rotary, Kiwanis and Lions Club in the

state. And with this material in hand we shall send out a copy of the proposed band law, together with pertinent facts pertaining to it; and we shall ask especially that all musicians reply to our communication. We shall then designate certain musicians in certain localities to call on certain men of the legislature and personally interest them in the cause. We shall find one man in each branch of the legislature who will introduce the bill for us. We will endeavor to see that a spokesman in each of the clubs above mentioned will devote some time to the discussion of our bill. And as these business men have in the past paid an undue share in the support of their band, we feel they will gladly and willingly rally to our assistance. We will get out other letters and circulars and follow up the first leads until the very day the bill is introduced. We shall make a strong effort to have the pledge of enough members of the legislature to assure the bill being passed when it does come up."

BIG FROGS AND LITTLE

As to certain states where the proposed act has been passed by one house but turned down by the other, Major Landers feels that this was due to the fact that the work of preparation was not well done. Says he, "Some of these fellows seem to think that if they have the influence of a few outstanding senators their bill will go through O.K. They often fail, for when it comes to a vote the so-called little fellows who have not been consulted kill the measure. The interested persons in every community should convince their own senator and representative—the rest is easy."

While the above plans of action throw the spotlight upon the professional musicians and business men's clubs, these are by no means the only supporters that the sponsors of a band law should enroll. It is true that the two above classes may be the most immediate means to action—the musicians because their livelihood is concerned and the business men because they are accustomed to getting things done. However, the band concerts are not a vocational proposition nor a booster project. They affect the welfare of a whole population. Therefore, those pushing the measure would do well to mobilize behind it the leaders in musical affairs, in social service, civics, recreation and in religious life. The contact of such experts with the legislators should convince the latter that the band law is a real majority measure.

Nothing will speak so eloquently in favor of the proposed law as a narration of the recent passing of analogous laws in other states and particularly of the good results of these. For instance, following the passage of Iowa's act, Major Landers reports that nearly one hundred towns, comprising almost all of those having regular organized bands, voted to levy the band tax. Although some few failed the first time, they voted the tax at the second try.

Not only were the established bands lifted out of the charity class but towns that had not had an efficiently organized band were enabled to place in the field a strong organization. The sums available ranged from \$1700 in Clarinda, Major Landers' home town, to about \$7000 for a larger place such as Mason City.

New states have recently entered the victory column. Illinois has passed, on June 27, 1925, a bill modeled on that of Iowa. "Ma" Ferguson, the governor of Texas, signed, on February 26, 1925, the band law for that state which authorized a maximum of three mills. That campaign was waged by the Texas Band Teachers' Association.

NEVER SAY DIE!

Other states that may be cited as having taken similar action are California, Michigan, Maryland and West Virginia—not forgetting certain other states that have approximately equivalent legislation as shown in the outline given below. In still other states the action is merely deferred owing to the defeat of the bill in one or other of the houses. There is no such phrase as unalterable defeat in the lexicon of these band enthusiasts.

One exhortation that is made by Major Landers is to the states where there is merely a makeshift law. He does not regard any such law as satisfactory unless it is specific. In the case of a state that has a non-specific law, he urges that that measure be repealed and that a new act be passed, based upon the Iowa law.

If any reader of this book wishes to study certain of these laws, in addition to the Iowa and New York laws reproduced herein, he may obtain copies of them by addressing the National Bureau for the Advancement of Music.

A LIGHT UNDER A BUSHEL

It is not sufficient for the band enthusiasts merely to secure the passage of the law. After that has been accomplished they should literally "tell the world" of that particular state that the law is in

existence. Not long ago some of the musical people in New York State started to stir up sentiment for the passage of a band law for that commonwealth. After working for some time they found that the legislature had already passed such a law, in May, 1923. Here was the case of an enabling act that had been in existence for more than a year and yet was unknown to those who were most directly concerned.

The wording of the New York law is as follows:

Section 1. Chapter twenty-nine of the laws of nineteen hundred and nine, entitled "an act relating to municipal corporations, constituting chapter twenty-four of the consolidated laws," is hereby amended by inserting therein, after section seventy-nine, a new section to be section seventy-nine-a, to read as follows:

Sec. 79-a. *Maintenance or employment of band by a city or village.* The governing board of any city of the first or second class may, and the governing board of a city of the third class or of a village, if a proposition be submitted as provided in this section and adopted by majority vote of the qualified voters of the city or village voting thereon, shall provide for the maintenance or employment of a band for musical purposes, for the entertainment of the public. In a city of the third class or a village, a petition, signed and duly acknowledged by at least five per centum of the qualified voters of the city or village, may be filed, within sixty days and not later than thirty days before a regular municipal election therein, with the officer or board charged by law with the duty of preparing ballots for such election, requesting the submission thereat of the proposition "Shall this city (or village) maintain or employ a band at an annual expense of not exceeding (amount to be inserted) dollars? Upon the due filing of such a petition, such proposition shall be submitted at such election in the manner provided in the election law, and notice that such proposition is to be so submitted shall be published by such board or officer as follows: In a newspaper published in the city or village once in each of the two weeks preceding the election; but if there be no such newspaper, such board or officer shall cause such notice to be posted in ten public places in the city or village at least ten days before the election. In such a city of the third class or village, in which such a proposition shall have been adopted, a like petition may be presented after two years for the submission of the proposition "Shall the maintenance or employment of band by the city (or village) be discontinued?" Such proposition shall be submitted accordingly and if adopted by majority vote of the qualified voters of the city or village voting thereon, the power of the city or village to maintain or employ such a band shall cease. This section shall not apply to a city or village whose charter makes special provisions

in relation to the maintenance or employment of a band by the city.

Sec. 2. This act shall take effect immediately.

Is not the New York episode typical of the American temperament? We work ourselves up into a flurry of enthusiasm toward a certain objective and then when that objective is gained we relax the tension and forget to collect the benefits for which we had been working. The moral of this in the present instance is that, once your band law is passed, you should see to it that all of those who are likely to bring about local action are acquainted with the provisions of the bill. The next step should be the circulating of the necessary petition among the voters.

If any reader of this book wishes to agitate the matter in his own community or state, he will first wish to know the status of the band movement therein. Just how things stood at the time of writing this chapter is indicated in the summaries below. They present some surprising contrasts. We find but a handful of the states which have a really satisfactory band law. Those include the states which follow the Iowa plan, sometimes with local modifications, and New York which has an advantageous law without any stipulated limit of millage. On the other hand, we find strong commonwealths like Pennsylvania and Massachusetts which limit the amount that can be appropriated to \$500 per annum. As Major Landers points out, that sum is by far inadequate to maintain a band throughout the year. He indeed feels that such a law is worse than no law. Next we find states that have an indefinite law that does not go far enough, and finally we find a considerable number that have no such legislation at all.

The summary of conditions in the various states, as gleaned from inquiries to their Secretaries of State and from other sources is as follows:

ALABAMA

The Secretary of State advises that he knows of no law permitting small towns and villages to appropriate a certain fraction of their tax budget for the maintenance of bands. However, there is a law identified as Code 1923, Article 25, Chapter 43, and covering various matters that the council may provide, including parks, boulevards, etc., which closes with the statement that the council may establish, lay out and improve public grounds, parks and boulevards,

regulate the same and may provide music and other exhibitions for the amusement of the inhabitants.

ARIZONA

The Secretary of State advises that there is no law permitting small towns and villages to appropriate money from tax budgets for bands. However, a bill has been proposed and has passed the House.

ARKANSAS

Up to March 1, 1925, there had been no statutes affecting musical concerts by municipalities and none in contemplation.

CALIFORNIA

This state has an act authorizing municipal corporations other than freeholder charter cities to levy and collect a tax for park, music, and advertising purposes; chapter 420, approved April 10, 1911. Maximum of tax, fifteen cents on each \$100.00.

COLORADO

The statute covering this subject is very general. According to the Colorado constitution any city or town that has a population of 2,000 may become a charter city "having full home rule powers." The constitutional provisions are broad and do not specifically mention municipal music. However, our official informant states that home rule cities, of which there are about seven in the state undoubtedly have the power to appropriate funds for municipal music. That particular law was adopted in 1917. The laws of 1921 include Section 8990 on appropriation. That law states that the city council of cities and the board of trustees of towns shall have the power "to appropriate money in an amount not to exceed six-tenths of one mill on the assessed valuation for the purpose of giving public concerts and entertainments by such cities and towns."

CONNECTICUT

There is no such statute upon the statute books.

DELAWARE

The state has no general law upon the subject. The cities and towns in the state have entire supervision over their government, through their charters. The councils of both Wilmington and New-

ark and perhaps of one or two other towns have appropriated small amounts on one or two occasions for municipal music when a sentiment had been created for such aid. It was stated, however, that such expenditure could doubtless be stopped by injunction should anyone wish to raise the question.

FLORIDA

There has been no general law on the subject. The matter has been regulated by the charters of the several cities and incorporated towns. However, a measure along the lines of the Iowa law has been proposed before the Florida Legislature. Information regarding the status of the matter is to be obtained from Joseph Reizenstein, Sanford, Florida.

GEORGIA

There is no law authorizing the cities and towns to make such appropriation. On the other hand, Section 6561, paragraph one, of the state constitution stipulates that the General Assembly shall not authorize any county or city to appropriate money for any "corporation, company, association, institution or individual except for purely charitable purposes."

IDAHO

Section 3948 of a general statute authorizes the cities to make such ordinances, not inconsistent with laws of the state, as may be expedient for a number of purposes, including the "welfare of the corporation." A definite bill was proposed at a recent session of the Legislature to authorize cities and towns to make an appropriation for the support of bands. Information regarding the status of the matter is to be obtained from T. O. Stephenson, Twin Falls, Idaho.

ILLINOIS

The Municipal Band Bill was signed by the governor on June 27, 1925. The law is modeled after the Iowa law, with the exception that it covers cities and towns under 500,000 population. In other words, there is as yet no provision covering Chicago, the metropolis of the state.

INDIANA

The Indiana Band Law, as it now stands, was approved on

March 11, 1923. It applies to all cities and towns, there being no general home rule act. The first part of the law states that the common council of cities and the boards of trustees of towns may appropriate an amount not to exceed \$1200 for employing musicians to furnish music in the city parks or other public places. The law was amended in 1923 with a special provision to take care of the city of La Porte which desired a larger appropriation while other cities opposed it. That amendment is to the effect that a county seat of a county which has a population of not less than 49,000 and not more than 51,000 may appropriate \$1800. This proviso would apply of course to any county seat of the specified population but at present La Porte is the only one.

IOWA

The Iowa legislation has been completely covered in the forepart of this chapter, and the text of the law reproduced on page 44.

KANSAS

A new law, Chapter 98 of the law of 1925, approved on March 17, 1925, has repealed a former law which had allowed a tax not to exceed one-half a mill. According to this new law, any city, town or township may levy a tax for band concerts by one of two methods. First, it may levy a tax of not more than one-half mill, or, upon the petition of twenty per cent of the electors, it may levy a band tax of not more than one mill or such part thereof as shall be petitioned for. It also allows for a petition asking that the question of discontinuing the tax locally be voted upon at a general election.

KENTUCKY

Up to April 30, 1925, there had been no statutes affecting musical concerts by municipalities. However, a band law for this state has been proposed. Information regarding the status of the matter is to be obtained from George D. Barnard, Maysville, Kentucky.

LOUISIANA

This state, up to April 20, 1925, did not have any law permitting an appropriation for bands.

MAINE

There is no statute which authorizes the appropriating of money for bands.

MARYLAND

This state has a bill permitting municipalities with a population not exceeding 50,000 inhabitants to levy a tax not to exceed two mills for the employment of a band. The bill is modeled upon the Iowa law.

MASSACHUSETTS

The General Laws, Chapter 40, Section 5, Clause (26), provide that a town may at any town meeting appropriate money for public band concerts or for music furnished at public celebrations a sum not exceeding \$500.

MICHIGAN

This state has an act covering villages, townships and cities of less than 50,000 population. It includes a two mill maximum, and it is in general similar to the Iowa law.

MINNESOTA

Chapter 373 of the Laws of 1921 provides that former legislation is amended to authorize any village to levy a tax not to exceed one mill for providing musical entertainment to the public in public buildings or on public grounds. The total sum that may be levied is not to exceed \$500 annually.

MISSISSIPPI

The mayor and Board of Aldermen of the several municipalities are authorized to appropriate a maximum of \$1200 yearly toward maintaining a brass band.

MISSOURI

A band law has been proposed for this state, but up to the time of writing, without success. The text of this act is almost identical with that of the law proposed for Kansas. Information regarding the status of the matter is to be obtained from Dr. C. C. Covert, Albany, Missouri.

MONTANA

The legislation, as passed in 1917 and amended in 1921, applies to cities of the first, second and third class and incorporated towns. The law authorizes such cities to provide public band concerts from a fund produced by a levy with a one-mill limit. The act provides that the concerts shall not be given more than twice a week and that no outside band may be engaged by a town.

NEBRASKA

This state's legislation on the subject is much more inclusive than that of other states as to the kind of musical organization which may be maintained by the municipality. It authorizes all incorporated cities to levy a tax not exceeding one mill "to establish and maintain a vocal, instrumental and amusement organization for the purpose of rendering free public concerts, music festivals and entertainments." The leader of the organization is to be nominated by the group itself but that nomination is subject to the approval of the city council or village board.

NEVADA

Up to March 1, 1925, there had been no statutes affecting concerts by municipalities.

NEW HAMPSHIRE

Chapter 42 of the report of the commission to revise the state laws on the powers and duties of towns provides that towns may at any legal meeting vote such sums of money as they shall judge necessary for the maintenance of band concerts. The amount is not to exceed \$800 yearly.

The Secretary of State gives the opinion that towns and cities may appropriate money for any purpose provided it is not prohibited by law.

NEW JERSEY

There is no special legislation on the subject. However, the Home Rule Act gives wide scope to the municipalities as to their expenditure of moneys raised by taxation.

NEW MEXICO

A bill has been introduced before the Legislature permitting

any incorporated city, village or town to levy, for band purposes, a tax with a one-mill limit. The petition initiating this authority is to be signed by only five per cent of the voters instead of ten per cent, as in the Iowa law. The law would provide the power of repealing the act as well.

NEW YORK

New York's Band Law has been reproduced on page 51. It stipulates no special sum to be appropriated for the purpose.

NORTH CAROLINA

There are no special statutes covering the question but under the general provisions of the Municipal Corporation Law any such question can be presented in a referendum of the people. If a town or city desires to levy a tax for such a purpose it must be submitted. If there is a surplus fund in the Treasury, after the payment of all outstanding obligations, and no special levy is made, the governing body may appropriate by ordinance passed and adopted in its regular meeting, any part of the surplus not needed for necessary purposes, to anything it wishes. Where the budget system is in vogue, such matters as music may be entered as a part of the general appropriations.

NORTH DAKOTA

Although the law does not authorize a tax levy for city bands such a measure has been introduced at several sessions of the Legislature.

OHIO

Among the powers enumerated for municipalities in the General Code one such power is "to establish, maintain and regulate free public band concerts."

A specific band law has been proposed. It is modeled upon the Iowa law. Information regarding the status of the matter is to be obtained from Mr. Arthur L. Williams, 271 Elm Street, Oberlin, Ohio.

OKLAHOMA

A band law has been introduced before the Legislature but not with success. Information regarding the status of the matter is to be obtained from Mr. Clyde O. Armstrong, Miami, Oklahoma.

OREGON

No law covering the subject.

PENNSYLVANIA

Governor Pinchot approved on May 8, 1923, an amendment to a previous law relating to boroughs in the state. By this amendment the boroughs are authorized to appropriate money not in excess of \$500 annually for the expense of municipal music. The previous amendment had limited the amount to \$250, while in the original form the law had stated no amount whatsoever.

RHODE ISLAND

There is no such permissive legislation in this state. That does not deter the city of Providence, however, from maintaining band concerts.

SOUTH CAROLINA

Up to April 20, 1925, there had been no special statutes concerning concerts. Any city, town or village may appropriate money from public funds for municipal music purposes.

SOUTH DAKOTA

One of the laws of 1923, amending part of the revised Code of 1919, authorizes municipal corporations to levy a tax of not more than one mill to create a fund for free concerts. Before such a levy may be made there must be a petition signed by at least twenty per cent of the electors. The power of repeal is also included in this law.

TENNESSEE

No law relative to the maintenance of bands.

TEXAS

The Texas Band Law was signed by the governor in February, 1925. Here the maximum tax is three mills. A petition signed by ten per cent of the voters is necessary to bring the question up in any town. Subsequent elections on the same subject may be held but no two of such elections shall be held in the same town within a year.

UTAH

Chapter 3 of the laws of 1917 gives certain powers to boards of commissioners and city councils of cities. One of those powers is that of appropriating money for corporate purposes only. This power is given with the proviso that "it shall be deemed a corporate purpose to appropriate money for any purpose which, in the judgment of the board of commissioners or city council, will provide for the safety, preserve the health, promote the prosperity and improve the morals, peace, order, comfort and convenience of the inhabitants of such city." Another act, chapter 2 of the laws of 1919, covers the establishment of recreation places.

More specific is chapter 100 of the laws of 1923 which was approved on March 20 of that year. It covers the entire establishment of recreation by the cities. It stipulates that the authority to supervise the various recreation places may be vested in any existing body or board or in a public recreation board as the governing authority of the city may determine. Such local authorities may employ the various recreation directors and may organize and conduct a large number of activities including "pageants, festivals and celebrations, community music, vocal and instrumental."

VERMONT

Section 4115 of the General Laws of Vermont authorizes a town or incorporated village, by vote, or a city by vote of its city council, to appropriate for musical entertainments such sums of money not exceeding five per cent of its grand list if the grand list of such city, town or village does not exceed \$20,000, and the sum not to exceed three per cent of the grand list if that list exceeds \$20,000. With this musical object there is linked an appropriation for the maintenance of a district nurse.

VIRGINIA

There is no statutory permission for the employment of bands nor is there any statutory inhibition. However, Judge C. H. Morrisette, director of the State Legislative Reference Bureau, is of the opinion that, "while the subject of band music is not specifically mentioned in the general law relating to the organization or incorporation of cities or towns, under the broad language of the law an appropriation for the hiring of bands or the maintenance of a local public band

would be proper and permissible." He also calls attention to the permissive authority regarding the establishment and conduct of playgrounds, and says that the furnishing of music might properly be considered an incident of such undertaking.

There is an effort to secure passage of a law based upon the Iowa statute. Information regarding the status of the matter is to be obtained from Mr. Frank A. Bickwell, Culpepper, Virginia.

WASHINGTON

No law regarding bands.

WEST VIRGINIA

Incorporated municipalities of this state have for their charter Chapter 47 of the code of the state. Section 62 authorizes such a municipality to submit to vote the proposition of levying a tax of not more than one-half cent per annum for a fund to be used in the maintenance of a municipal band. However, municipalities of more than 2,000 inhabitants are incorporated by a special act of the Legislature. Whether or not they have authority to expend public money upon municipal music depends upon whether that authority is specially granted by such legislative enactment. Municipalities in this state have only powers that are granted them in their charters. Unless a charter authorizes the appropriation of money for music the town has no right to make such appropriation.

WISCONSIN

Section 4349 of a state statute authorizes any town, village or city to conduct such public concerts as the board or council shall determine. The expenses above the receipts, if any, should be paid out of such fund as the board or council shall determine.

WYOMING

A band law has been proposed in this state but not with success. Information regarding the status of the matter is to be obtained from Mr. F. A. Michels, Lander, Wyoming.

CHAPTER V

ANALYSIS OF THE SURVEY

How much comfort we shall take in the amount of money spent for music by the municipalities depends upon the attitude of the individual. If he is an optimist, he will probably find the amount encouraging. He will be thrilled to think that our cities, with the customary American prodigality, are spending a few millions a year on music. If he is also of a complacent nature, he probably feels that we are thereby doing everything that should be expected of us and that there is no need for making a ballyhoo for more expenditure. If he is a pessimist, he probably feels that the amount is ridiculously small, especially in view of the fact that the number of municipalities that are not doing anything for music is greater than that of those that are.

Personally, I fall somewhere between those two schools, with my tendencies verging towards the latter. Despite a confidence that most American cities will eventually be doing their share for music, I am irked by the present sluggishness of the majority which are lagging behind the procession. I do not believe that a study of the figures that are to follow will justify us in indulging in a typical Yankee boast to the effect that "America is a very musical country—its cities spend so-and-so for music." Those municipalities which have seen the light and which have acted upon it are deserving of the recognition that is given to them in this volume. They need not make us oblivious of the fact that even more have as yet failed to get aboard the municipal music bandwagon. It is upon the latter municipalities, as well as upon those which are not yet doing their full share, that the sponsors of this movement need to concentrate their eloquence and their logic.

READING BEHIND THE FIGURES

When we seek to balance the following figures as to the relative number of cities which do and do not appropriate money for music, we find that the scale inclines more heavily toward the latter than the figures themselves would indicate. We shall note that, of the cities

to which the questionnaire was sent, the number of those which did not reply—despite a persistent follow-up—is only a trifle less than the number of those which filled out the questionnaire. To what may we attribute this failure to reply? Let us remember that the questionnaire was sent to mayors, who are busy men. Furthermore, the proportionate number of persons in any walk of life who reply to questionnaires is small—one allows for that in advance. However, it is probable that many of these mayors failed to reply because they could not with dignity do so—their respective municipalities had nothing but negatives to report. If this is true, the proportion of municipalities that close their pocket-books to musical expenditures is probably even larger than the statistics would show.

Having thus faced the question frankly and without self-delusion, we may now be rewarded by being allowed to give a cheer for America's munificence toward music. The summary to be reproduced below shows that with regard to the cities and towns which replied to our questionnaire, numbering 762, the annual governmental expenditure is as follows:

For municipal music.....	\$1,254,481.17
For public school music.....	3,621,008.82
<hr/>	
Total annual expenditure for music.....	\$4,875,489.99

The reason for making a distinction between the two classes of expenditure is that many of the funds for public school music do not come from the municipal treasury as such but from some other governmental source—frequently from state funds. Nevertheless, it is legitimate to include the public school figures under municipal music despite the technical distinction. We do not care primarily from what public source comes the money which provides music for the people. What we want to know is as to how fully they are thus provided. Inasmuch as the effectiveness of these musical activities is largely conditioned upon the amount of money available for them, the figures should provide some indication of what is being done.

The itemized expenditures show, as was to be expected, that band concerts are preëmpting a great part of this annual expenditure. We find that by totaling the expenditures for the different types of bands and for the band directors there is an aggregate yearly outlay

of \$997,069.17 for band concerts among the 360 cities which recorded their provision of band concerts. Among that number, however, 64 stated that they were having these concerts without making any appropriation.

We probably have more justification for feeling sanguine as to an increase in the band expenditure at the end of the next ten years than we have concerning any other item in the schedule. The reason for this is not only the number of state enabling acts recently passed but the wide-spread campaign in other states to put through such a law.

Would that a corresponding encouragement were afforded by the expenditures for orchestras, which total only \$55,000. However, there is reason to believe that the replies on this particular question do not adequately cover the subject. Even so, were it not for Baltimore's real symphony orchestra and such orchestral institutions of public parks as that of Fairmount Park in Philadelphia, we should have an even weaker showing under this head. If an individual can afford to—and does—spend \$250,000 a year properly to maintain a symphony orchestra, it is not impossible that other municipalities may be led to emulate Baltimore in fathering such an organization even if upon a more modest scale.

AN APPARENT DISCREPANCY

An inaccurate or indefinite answering of the questionnaire in certain instances must account for the small expenditure of \$4,100 for city organists. When we scan the list of city organists enumerated in Chapter 3, it is self-evident that the above sum could never cover the annual stipend of these distinguished musicians. The eventual increase in such annual expenditure is, of course, dependent upon the spread of municipal installation of pipe organs. The city possessing such an organ but without an organist to man it is blessed with an ornamental more than a useful asset. Fortunately, the municipal purchase of pipe organs is on the up-bound. This thought suggests a question that should have been included in the questionnaire. It is to this effect: "How much of a financial investment is represented in the building and maintenance of your municipal organ?" The answer to that question concerning even the existing organs should be an impressive one.

If a similar summary is made at the close of the coming decade

we may expect to find considerable items for the salaries of the directors of municipal music departments, the leaders of municipal choruses, etc.

A CHECK-UP ON THE BAND

One finds a significance in the replies to the question as to what supervision is provided over the engagement of band musicians and the choice of music for the concerts. The replies from 139 cities were to the effect that this matter was under the supervision of the band director. Except where the director happens to be a man of the highest musical and ethical ideals and where he is unencumbered by politics, such supervision is not always adequate. An example of ideal conditions consists of those obtaining at Long Beach, California, where there is a director of the highest standing and one unfettered by political wire-pulling. A safer policy is that of a special music committee such as we find in operation in Pittsburgh. Fortunately, the replies to the questionnaire indicate at least a fair number of those committees to be functioning. Not even this plan, however, is bullet-proof. Not only must the committee be well versed in music; it must constantly exercise tact. We are dealing with the art of music and musicians are proverbially temperamental, are they not?

PITTSBURGH LEADS THE WAY

A universal flowering of community singing such as was hoped for as a by-product of the war is not evident from the replies to the questions under that head. We find 42 cities that have such singing regularly with the band concerts and 85 that have it at times. On the other hand, nearly 700 cities either replied in the negative or failed to answer the question at all. Things are not so bad as they might seem, however, since 81 cities reported their having a special leader for community singing, 47 of these being volunteers. That discrepancy is evidently accounted for by the existence of community singing in other forms than at band concerts. Nevertheless, it is evident that many a band is overlooking this opportunity for making its programs more attractive. The experience at Pittsburgh tells the story. Community singing has been carried on there regularly since the installation of the present plan and with every evidence of public approval. Those who are interested in this matter

ought to study the accounts of the Pittsburgh system found herein. It would also be well for them to send for the pamphlet, "Community Singing and the Community Chorus," which they may obtain without charge from the National Bureau for the Advancement of Music.

There is no particular cause for rejoicing over the replies as to available auditoriums for musical events. It is literally true in many a community that the god of music has no place where he may lay his head. Were it not for the 98 school auditoriums reported among the replies, we should be in a sad state, since there are evidences of only 64 city auditoriums plus 31 city halls where concerts are given. That is not a very cheering contrast to the 397 towns that replied "no auditorium" and the 79 which did not answer the question. Lovers of music among the latter may take a leaf from the book of one university town where the community's leading philanthropist was "giving himself poor" in the form of statues throughout the town. Friends suggested that he might better spend some of this money endowing in the university a school of the arts, including music. He not only acted upon the suggestion but gave an outdoor auditorium and a pipe organ for civic concerts. This is now used to general satisfaction. The moral of the tale is that while municipalities should do their duty in providing an auditorium for civic events, private givers may render a noble service by supplying the deficiency in case the municipality refuses to do so.

AS TO MUSIC WEEK

An explanation is due regarding the question as to whether the city had a Music Week in 1924. The investigation was started, and many of the questionnaires filed, considerably before the 1925 Music Week, wherefore it was impossible to include the figures as to the latter. Should those other figures be presented, the number of cities participating would be much larger. Moreover, many of the places observing National Music Week are below the minimum population set when sending out the questionnaire. It is worth noting, however, that 23 cities made a total appropriation to their Music Weeks of \$69,415.

The National Music Week Committee reported that in the 1925 Music Week there were 705 community wide observances and 513 partial ones.

Civic opera in this country is not yet in a state such as would

afford material for analysis as to future prospects. While 17 cities reported municipal association with civic opera, there are only one or two cases where an actual appropriation is made, and 11 communities raise the opera funds by subscription. Will the coming decade tell another story in this regard? Who knows?

UNDERSTATEMENT ON SCHOOLS

One total reported appropriation that we know does not cover the ground is that for public school music. This is partially due to the fact that, as mentioned elsewhere, we found we had inadequately framed the question as to the source of the public school music funds. In many cases these did not have a municipal origin, as such, wherefore the mayors reported "no appropriation." Nor was any follow-up able to smoke out a more satisfactory reply. Furthermore, of the 729 mayors who did not answer the questionnaire as to municipal music, many would have been able to report moneys from some source as expended for public school music in their town. Let us, for a change, become optimists and add at least half a million dollars to the school music total, the better to represent the real status of affairs. Certainly, an aggregate of 604 cities with a school music supervisor out of a list of 767 replying is an encouraging sign, as is the fact that about half of these have a staff of more than one music teacher.

It sounds almost too good to read 59 affirmative answers to the question as to whether the city has a music commission or league. Judging from the fact that 47 other mayors mentioned a local music club as an organization acting in that capacity, we may assume that not all of the first 59 really have an honest-to-goodness civic music association. The day of this sort of organization is just dawning, however, and we have reason to be encouraged rather than otherwise.

VIEWS PRO AND CON

Our referendum to the mayors as to the desirability of municipal appropriations for music provides little but encouragement. With 237 mayors failing to reply to this question, there is a total of 320 expressing a favorable opinion, besides 25 who are favorable but find no funds available. Of the 54 unfavorable opinions, a mere handful indicate an attitude toward the movement that is at present reactionary. It may interest the reader to read through the local

reports and to scan the various statements under the heading "Opinion." As to the few mayors who are at present opposed, there will be no less joy over their conversion than over the expansion of municipal music under executives who are already friendly to the cause.

Below, then, are the figures, to be judged in the light of the mental reservations expressed in the foregoing paragraphs.

Summary of questionnaire sent, in general, to mayors of cities of 5,000 population and over, with the exception of those in Iowa where the questionnaire was sent to smaller cities in order to study the effect of the Iowa Band Law.

Number of questionnaires sent out—1,496

Questionnaires returned—from 767 cities and towns

Question 1. Does your municipality make an appropriation for music for the people?

327 replied in the affirmative

424 negative

1 "at times"

1 "indirectly"

14 failed to reply.

Question 2. If so, state amount appropriated during the current year with sub-divisions indicating the various purposes for which the money is used.

Total appropriation: \$1,254,481.17, divided as follows:

\$446,814.79 municipal bands

108,650.00 park bands

30,450.00 municipal and local bands

400,804.38 local bands

2,000.00 Community Music Association and Park Band

54,500.00 Municipal Orchestra

500.00 local orchestra

8,350.00 band director

2,520.00 community singing

4,100.00 organist, City Auditorium

3,450.00 Music Week

3,550.00 chorus work

750.00 Memorial Day services

1,000.00 traveling expenses, Rotary Boys Band

1,000.00 special services

5,000.00 Community Fund
3,000.00 Summer School of Music
800.00 Music Fund
177,242.00 miscellaneous.

By combining these figures we find that there was spent by the municipalities:

\$570,689.79 for municipal bands
416,029.38 for local bands
54,500.00 for municipal orchestras
500.00 for local orchestras
212,762.00 for miscellaneous purposes

Question 3. Does your city have a municipal band and, if so, of how many players does this consist?

136 replied in the affirmative
32 replied that while they had a municipal band it was not supported by the city, which is a matter of nomenclature
570 replied in the negative
33 failed to reply.
The size of the bands reported consisted of an average of 30 players.

Question 4. Does the city provide open-air band concerts for the public?

362 cities replied in the affirmative; of this number, however, 64 stated they made no appropriation
26 replied "at times"
348 replied in the negative
31 failed to reply.

Question 5. What bands are employed for these concerts and of how many players does each consist?

129 municipal bands
6 park bands
254 local bands
164 local bands (not supported by the city)
24 municipal bands (not supported by the city)
9 high school bands
1 university band
2 local amateur bands

- 5 volunteer bands
- 1 park orchestra
- average number of players in bands, 30,
- 78 replied "none"
- 228 failed to answer.

Question 6. In what way does the city provide for supervision of the engagement of band musicians and of the choice of music for the program?

Supervision, as follows:

- 139 band director
- 41 Park Board
- 12 City Council
- 7 Mayor
- 6 Recreation Board
- 6 Chamber of Commerce
- 6 Special Music Committee
- 2 Citizens Committee
- 2 Municipal Director
- 2 Band Board
- 2 Public School and Community Music Director
- 1 Board of Supervisors
- 1 Public Amusement Committee
- 1 officer in charge of buildings
- 1 City Library and Advertising Board
- 1 Committee, Board of Trade
- 1 Board of Works
- 1 Committee of Selectmen
- 1 Musicians Union
- 1 private corporation
- 1 Fourth of July Music Committee
- 1 Civic Music Association
- 178 no supervision
- 356 failed to reply.

Question 7. Is there community singing with the band concerts?

- 42 replied in the affirmative
- 85 replied "at times"
- 4 replied "without band"
- 510 replied in the negative
- 126 failed to answer.

Question 8. Is there a special leader for the singing and, if so, is his salary paid by the city or from private funds?

- 81 replied in the affirmative. Of this number 47 represented volunteer leaders.
- 15 paid from private funds
- 13 paid by city
 - 3 leaders furnished by public schools and universities
 - 2 leaders furnished by Community Service
 - 1 paid from Welfare Fund
- 338 replied in the negative
- 349 failed to reply.

Question 9. Does the city have a municipal orchestra subsidized by the municipality or a civic orchestra to which the municipality gives some financial support?

- 18 replied in the affirmative
- 32 stated they had an orchestra supported by citizens
- 24 replied: high school orchestras
 - 1 amateur orchestra
 - 1 free rental of City Hall for concert series
- 598 replied in the negative
- 98 failed to reply.

Question 10. In what way does the municipality contribute to indoor community singing or to other community concerts during the regular musical season?

- 6 reported a yearly appropriation totaling: \$51,343
- 12 use of auditorium or hall
- 13 through Recreation Committee
- 6 supplied the municipal band
- 4 through Board of Education
- 3 leader furnished
- 3 music at community centers
- 3 use of schools for entertainments, community singing and community concerts,
- 3 community singing in local celebrations
- 2 use of school auditorium during Music Week
- 1 municipal chorus
- 1 by actively helping
- 1 through Music Commission

- I through Parks and Playground Association
- I through Community Service
- I through Civic Music Association
- I Sunday organ recitals with community singing
- I monthly symphony concert
- I noon-day municipal concert
- I municipal Christmas community singing
- I equipment furnished school orchestra
- I "helps out if deficit"
- I community singing planned
- 482 replied "not at all"
- 217 failed to reply.

Question 11. Does the municipality possess an auditorium which is used for musical performances? If so, what is it called?

- 64 replied: City Auditorium
- 98 school and high school auditoriums
- 31 City Hall
- 19 Memorial Hall
- 15 Armory or State Arsenal
- 10 theatre or opera house
- 8 Community House
- 7 Town Hall
- 4 Park Pavilion
- 2 Public Library Hall
- 2 Band Dome
- 2 open-air amphitheatre
- 2 University Auditorium
- 16 miscellaneous halls
- 11 auditoriums in course of construction
- 397 replied "no auditorium"
- 79 failed to answer.

Question 12. For what musical purposes is the use of the auditorium given free?

- 28 cities replied "city or civic movement"
- 29 any free concert
- 17 "any desired"
- 14 for school and university students

- 12 charitable affairs
- 16 occasional community events
 - 1 municipal and charitable
 - 9 all educational concerts
 - 8 Music Week concerts
 - 7 municipal concerts
 - 6 organ recitals
 - 6 civic band or orchestra concerts
 - 6 general music programs
 - 3 patriotic events
 - 3 community sings
 - 3 rehearsals
 - 2 charitable organizations
 - 2 Sunday and special programs of artists
 - 2 schools for music and concerts
 - 2 Lyceum courses
 - 2 option of the school committee
 - 1 churches
 - 1 at discretion of City Council
 - 1 proceeds used for city use
 - 1 schools and charitable
- 408 replied "no auditorium"
- 122 failed to answer.

Question 13. For what musical purposes, in general, is a rental charged?

- 59 replied "when admission is charged"
- 43 rental charged for all purposes
- 28 no charge
- 22 private musicales and concert purposes
- 12 small fee charged
- 10 everything except civic concerts
 - 8 all except schools
 - 6 all musical other than those given free by city
 - 5 all except for charity
 - 5 civic entertainments
 - 1 all but Music Week concerts
 - 1 optional with school committee
 - 1 all except church
- 408 replied "no auditorium"
- 158 failed to reply.

Question 14. Does the municipality possess a pipe organ? If so, does it employ a municipal organist?

- 28 cities reported a pipe organ
- 659 replied in the negative
- 81 failed to reply
- 15 cities employ a municipal organist
- 181 replied in the negative
- 571 failed to reply.

Question 15. How often are the municipal organ recitals offered?

- 4 cities replied "weekly"
- 1 three months in summer
- 1 summer and fall
- 2 once each month
- 1 Sundays
- 1 during winter season
- 1 daily in summer, weekly in winter
- 1 daily
- 1 sixty per season
- 1 weekly in winter
- 1 Sunday, fall and winter
- 1 three times a week in summer, and weekly in winter
- 59 replied "none"
- 692 failed to reply.

Question 16. Did your city have a Music Week in 1924?

- 205 replied in the affirmative
- 15 held a partial observance
- 469 replied in the negative
- 78 failed to reply.

Question 17. If so, how much did the municipality appropriate toward the Music Week expenses?

- 23 cities made appropriations of varying amounts totaling: \$69,415
- 2 provided services of the municipal band; paid all expenses of the week.
- 1 active services
- 1 paid salary of recreation director
- 1 from recreation budget
- 1 donation
- 1 use of City Hall

156 made no appropriation

111 failed to reply.

Question 18. Did the mayor act as honorary chairman of the Music Week committee?

73 replied in the affirmative

122 replied in the negative

103 failed to reply.

Question 19. Did he issue a Music Week proclamation?

130 replied in the affirmative

5 proclamation issued but Music Week not observed

77 replied in the negative

91 failed to reply.

Question 20. Do you consider your Music Week beneficial in its effects?

194 replied in the affirmative

36 no observance, but considered Music Week beneficial,

3 no noticeable effects

1 replied in the negative

99 made no reply.

Question 21. Does your city have municipal or civic opera, and if so, in what form does the municipality give its support to the enterprise?

17 replied in the affirmative

1 appropriation by Council

1 theatre provided

1 coöperation of municipal director

1 appropriation

2 replied in the affirmative, but failed to state form of support

11 funds raised by subscription

579 replied in the negative

180 made no reply.

Question 22. How much does your municipality appropriate annually to provide music teaching in the public and high schools?

500 cities reported an annual appropriation totaling: \$3,621,008.82

76 replied "no appropriation"

191 failed to reply.

Question 23. Does the municipality employ a supervisor of public school music?

604 cities replied in the affirmative with a total of 643 supervisors
8 supervisors not yet appointed
91 replied in the negative
64 failed to reply.

Question 24. State the number, if any, of assistant supervisors and of special teachers of music, respectively.

315 cities replied in the affirmative with a total of 679 assistant supervisors and 956 special teachers
2 volunteer teachers
188 cities replied in the negative
263 failed to reply.

Question 25. Is there in your city a municipal music commission or civic music association or league?

59 replied in the affirmative
4 Community Service acts in this capacity
1 Music Committee of Recreation Commission
47 gave the name of a local music club
483 replied in the negative
173 made no reply.

Question 26. If not, would you like information as to the formation of such organizations in other cities?

263 replied in the affirmative
59 replied in the negative
445 failed to reply.

Question 27. What is your opinion, as mayor, as to the desirability of a municipal appropriation for music for the people, such as is made by various cities?

320 mayors expressed an opinion in favor of such an appropriation
75 favorable opinion, but no funds available
24 not prepared to answer
14 "appropriation not necessary"
11 appropriation not necessary, funds raised by subscription
9 appropriation for this purpose not legal
7 "not desirable"

-
- 4 "no demand"
 - 4 "too close to large cities"
 - 3 "not practical"
 - 3 "present appropriation arrangement satisfactory"
 - 1 appropriation limited by statute
 - 1 "not needed, public schools give program"
 - 54 expressed unfavorable opinions for miscellaneous reasons
 - 237 failed to reply.

CHAPTER VI

SOME TYPICAL MUSIC SYSTEMS

It is fortunate that so many of us Americans are "from Missouri" for that fact serves as a warning to anyone who may be pleading a special cause: He is reminded, when making his brief, that the public must be "shown," and he therefore tries to offer evidence that will be above all concretely convincing. For that reason it has seemed advisable to present in this volume not merely a tabulation of what is being done in the various towns but testimony from leaders in certain key cities that have been doing the job successfully in definite types of work.

To a great extent that testimony has to do with municipal music systems in which the city officials have the advantage of cooperation, at least in an advisory capacity, from groups of private citizens. If it is a fact that a majority of our municipal music successes are the result of this union of official authority and private wisdom, there would seem to be a moral attached. We need not flinch from that moral, as it appears to point the way to the type of enterprise that will be successful in America as a variation upon the European system.

In a previous chapter there have been discussed the advantages and disadvantages of a strictly official system of municipal music as opposed to the quasi-private commission form. Here it remains to be pointed out that neither can function without funds and that the municipality is the legitimate source from which most of these funds should proceed.

We have not yet in this country many examples of the municipal music system administered from the city hall by a director responsible only to the mayor and council. To be sure, there are cities where one of the officials has jurisdiction over music work that covers a certain part of the field, but the separate department of municipal music is a rarity in our governmental scheme. As already pointed out, the success of this plan is conditioned upon the fitness of the director for his job. Baltimore, which has led the way in this develop-

ment, is fortunate in having the right man, who will now speak (the captions of these reports are our own) :

BALTIMORE A CRADLE OF MUNICIPAL MUSIC

Frederick R. Huber

Municipal Director of Music

One of the most pressing problems confronting the large industrial city of today is that of supplying the community with inexpensive and, at the same time, worthwhile recreation. In most cities this is left haphazardly to commercial or charitable enterprises. Baltimore can be proud of the far-sightedness which prompted the creation of a Municipal Department of Music some eight years ago to take charge of the Municipal Band and the Baltimore Symphony Orchestra and to arrange for sundry civic musical events as the occasion might call for them. In its exact form, this department has no duplicate among the city governments of the country.

Municipal authorities all over the country recognize that a city is measured largely by its attitude towards art, and that while fine paving, impressive buildings and beautiful parks are things to be desired, yet unless an administration develops the æsthetic as well as the physical side of the city and leaves its residents better citizens with higher ideals of intellectual enjoyment, it has neglected a great part of its duty.

Baltimore, as a municipality, has been a pioneer in so many musical movements that it might well be said to be the "Cradle of Municipal Music." As Baltimore was the first city in the country to have a Municipal Flag, so also, we believe, was it the first city to have a municipal anthem. Several years ago the Mayor of the City of Baltimore offered a prize of \$250 for the best poem on Baltimore and a like amount for the best musical setting of that poem. After a nation-wide competition, in which 9,000 poems were submitted, the winning poem was then submitted to the people, and the competition for the best musical setting was opened to the public at large. The municipality attracted further recognition when it announced that it would foster out-door community singing. This movement gained in significance when we were able to gather together as many as 4,000 to 5,000 persons to sing patriotic songs and old familiar songs of the hearth. The singing is offered in connection with the Municipal Band concerts.

A unique method has been adopted for carrying the music of the Municipal Band to all parts of the city. The method of a circus in having its workmen erect a tented city within a few hours has been followed by those in charge of these concerts. Residents of a district send in a request that the concerts be extended to their district. If the location is found suitable a date is fixed for the band to appear in that neighborhood.

The stand used by the musicians is mounted on a motor truck and can be moved about the city at will and with no loss of time whatever.

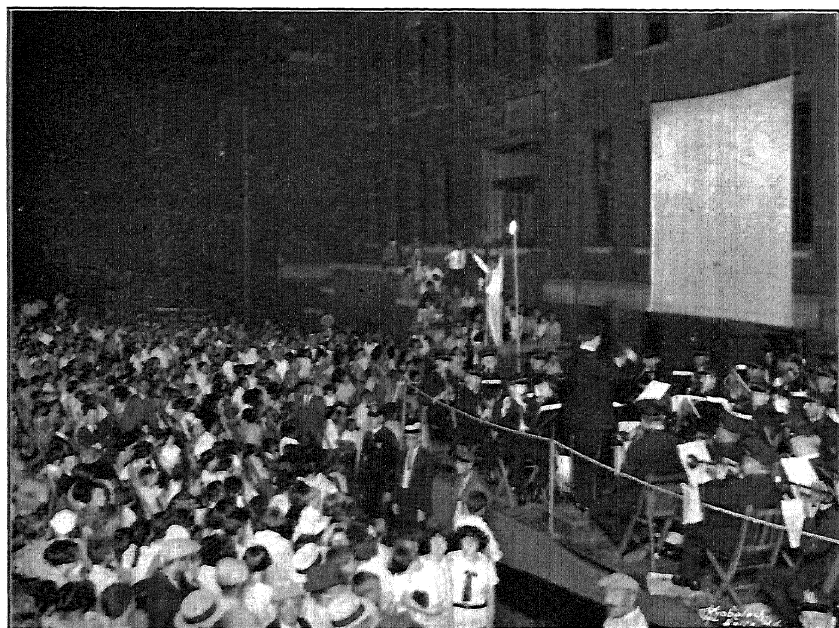
A large folding platform is constructed on the truck. When it is opened it is sufficiently large to provide plenty of space for the musicians. When the wings are folded up they make a large enclosed truck of such size that all the chairs used by the musicians and the audience can be stored in it along with all other equipment and moved back to the yards and kept in readiness to go to another location the next night.

MAGIC WHILE YOU WAIT

A little before time for the concert to open the truck arrives, is unloaded, the chairs placed for the audience and the truck converted into a well-elevated, excellently lighted bandstand. This requires only a few minutes. When the musicians and the audience arrive everything is in readiness for them.

As a part of some of these concerts given by the band, motion pictures also are shown. All the equipment required for this form of entertainment, including the screen, motion picture machine, etc., also are carried along in the truck and are erected in a few minutes. At the close of the entertainment this equipment is moved away in the truck.

It was the Symphony Orchestra, however, that brought the city most prominently forward. The establishment and maintenance of this organization from the tax appropriation of the city was a distinct municipal activity. It was immediately realized that the symphony orchestra movement would be greatly advanced if other cities emulated Baltimore in this respect. The concerts themselves are an open door to music of the highest type, for the programs present compositions of the finest sort, covering a wide field of musical literature. The



Baltimore's Municipal Band at Rest and in Action.

The upper picture shows, in the center, Mayor HOWARD W. JACKSON; to his right, NELSON C. KRATZ, Conductor; and ROY L. HOFFMEISTER, Community Song Leader; to the Mayor's left, FREDERICK R. HUBER, Municipal Director of Music; and C. V. KINCAID, Superintendent of Concerts. Below we see a community "sing" accompanied by the band, upon its portable platform

soloists engaged are of recognized merit. The prices for the concerts range from twenty-five to seventy-five cents.

A fruitful activity of the orchestra from an educational standpoint is the work it is doing in connection with the public schools. The final rehearsal of each concert is given before the students of one or another of the high schools, and a short explanatory address upon the program and the composers is made by some prominent musician before the selections are played. At the first rehearsal of the Baltimore Symphony Orchestra some nine years ago, Mrs. Henrietta Baker Low, who was then supervisor of music in the public schools, in speaking to the girls of the Western High School, numbering about 1,400, asked how many knew what a symphony orchestra was. Thirty-two raised their hands. She asked how many had ever heard a symphony orchestra, to which question twenty-four gave an affirmative answer. Today all the pupils of the Junior High School—7,000 in all—have had this opportunity, which has now been further developed by having concerts for children with programs especially arranged, to hear which the children are carefully prepared in advance. The compositions presented are those which the young minds can fully understand and appreciate.

Inasmuch as the future of our great orchestras lies with the children, it is to the credit of Mayor Howard W. Jackson, the Board of Estimates and the Board of School Commissioners that they are willing to make symphonic music a part of the children's education. Although children's concerts have been projected by many of the symphony orchestras, Baltimore is, so far as we can learn, the first municipality in the country to foster such concerts. For the Baltimore Symphony's concerts for children the price of admission has been set at twenty-five cents, thus providing an "open sesame" to families of slender means.

As an impetus to the development of the unusual talent in Baltimore and to bring before the public the work of its Baltimore teachers, as well as its pupils, the municipality conducted a piano contest, the winner being given an appearance as soloist with the Baltimore Symphony Orchestra at its concert on April 19, 1925. So far as is known, this is the first contest of this kind to be held under municipal auspices and more ambitious plans are under way for future competitions, which will include vocalists and performers on stringed instruments.

That the wide interest in Baltimore's Department of Music is growing is evidenced by the many letters of inquiry that come from all parts of the country. From time to time articles describing the department or a phase of its work have appeared not only in our local papers but in publications of nation-wide circulation. It is to be hoped that in many cities Baltimore will be accorded that sincerest form of flattery—imitation.

* * * *

We find in Philadelphia a cheering example of the wedding of official funds and citizen enterprise. Besides the municipality's generous appropriation for its directly administered music, it makes considerable grants to two civic groups that are functioning in a big way. The success of those community efforts justifies our attaching to the succeeding report the following caption:

PHILADELPHIA: A CITADEL OF CIVIC MUSIC

Mrs. F. W. Abbott

Supervising Director, Philadelphia Music League

Philadelphia appropriated \$120,000 in 1925 to give music, free or at popular prices, to the public. The budget covered the following appropriations:

Fairmount Park Orchestra	\$50,000
Philadelphia Civic Opera Co. . . .	25,000
Philadelphia Music League	15,000
Municipal Bands	30,000
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Total	\$120,000

During 1924 the Boy Council received an appropriation of \$5,000 which was used for the most part for its musical activities.

The Fairmount Park Symphony Orchestra is composed of fifty musicians from the Philadelphia Orchestra and led by some of the best known American conductors. It plays at Lemon Hill daily for a period of seven weeks during the summer, before audiences of from four to six thousand. At times as many as 16,000 persons have been in attendance. The programs are broadcast three times a week. The concerts serve a double purpose—educating and entertaining the general public and helping to hold the Philadelphia Orchestra together by giving summer employment to nearly one half of its personnel.

Louis A. Mattson, assistant manager of the Philadelphia Orchestra, has been the manager in charge during the past three summers.

It was from a reorganization of the old Philadelphia Operatic Society that the Civic Opera Company of Philadelphia was evolved, under the inspiring leadership of the president, Mrs. Henry M. Tracy. She engaged Alexander Smallens as musical director, secured the support and interest of the Mayor and Council, and in the first season gave four productions at the Metropolitan Opera House. During the second season the company presented ten operas. The association is built upon sound civic and educational principles. It utilizes all acceptable Philadelphia talent, yet never makes the mistake of jeopardizing the success of its productions by giving leads to inadequate singers just because they are Philadelphians. It has the support of as fine an accompanying orchestra as any opera company in the world for about forty members of the Philadelphia Orchestra are engaged for the series. The chorus of "all Philadelphia singers" is magnificently trained and the assisting ballet, under the able direction of Mlle. Cowanova, is a credit to the opera company and to the city. The prices for the opera are most democratic, ranging from 50 cents to \$3.00.

All sections of the city receive the music of the four municipal bands, which are used for both concerts and street dances. The latter have been unusually successful in Philadelphia.

THE BOY IN MUSIC

A unique development of our musical life is the Music Division of the Boy Council. Albert N. Hoxie is the director and organizer, and was originally appointed by the Philadelphia Music League to represent the "Boy in Music" on the Boy Council. Mr. Hoxie has had the vision and initiative to create, successfully, three musical units of a most unusual character. Harmonica bands galore, playing in four parts, lead up to the pretentious brass band and symphony orchestra units. The Civic Junior Band of 125 boys was organized and trained in two months by Mr. Hoxie, to accompany the Christmas Festival Caroling Chorus under the direction of Leopold Stokowski. The full Civic Junior Symphony Orchestra of 125 boys is acquiring a splendid repertoire. This could not have been done, however, without the powerful and heartfelt influence of the Mayor of our city, W. Freeland Kendrick, who, from the beginning of the movement,

has been the patron and sponsor of the music activities of the Boy Council.

The Philadelphia Music League was the first musical or art group in Philadelphia to receive municipal support. It is composed of thirty musical and civic groups, also the music industries and many individual music lovers. It was organized in 1922, to stimulate a more democratic interest in music and to advance the reputation of Philadelphia as a musical center. The League has sponsored and financed three Music Week festivals, playing the part of a coordinating factor for the musical organizations of the city for festival purposes. It has presented two pretentious music pageants, one given free before an audience of 8,000 in the Ice Palace, and the other staged at the Academy of Music at theater prices. Free organ recitals have been provided. Theaters and auditoriums have been secured for free programs given by the leading choral societies and musicians of the city. Music in industry and commerce has been assisted in many ways. Musical programs have been supplied upon request, at a minimum cost. Song leaders, as well as song sheets in unlimited quantities, have been supplied gratis. A noteworthy program presenting the finest examples of industrial choruses, glee clubs and bands of Philadelphia, was given at the Academy of Music. A song leaders' class was planned for June, 1925, with Robert Lawrence of Washington, D. C., spending three weeks in Philadelphia on this work. The Industrial Bureau of the Chamber of Commerce cooperated to interest the industrial firms of the city in our effort to provide them with trained song leaders. The League has done a great deal to stimulate an interest in music among the foreign races. During and following the World War, the United Singers had discontinued their annual festival. Under the auspices of the League they are again presenting their annual Sngerfest, the national music festival of the German race. The Welsh have also been assisted in their annual music festival, the Eisteddfod, the League supplying an auditorium and rendering assistance in securing prizes. A helpful hand has been given the colored musical groups. The public schools have been assisted when requests have come from the music supervisor. One contribution of 3,000 phonograph records, used for the first music memory contest undertaken by the schools of Philadelphia, was secured through the League. The Letz String Quartette was also placed in the high schools of the city for Music Week of 1923.

Christmas Caroling has been revived by the League upon a scale that few cities enjoy. The cooperation of the churches and Sunday Schools had been secured; and caroling groups each year are requested to cover the hospitals and institutions of the city, with excellent results. Some 30,000 to 40,000 Christmas caroling song sheets and many books of carols are annually distributed. For two years Leopold Stokowski has served as chairman of the city-wide caroling program, leading the festival chorus of 1,000 which is annually organized for Christmas Eve. An interesting feature of our Christmas caroling program is the tour of a vested boy choir singing carols through the lobbies of the central hotels.

For three years Pelham, Germantown, has enjoyed the most outstanding suburban caroling program, under the chairmanship of Mr. Florence J. Heppie. He has annually interested himself in engaging well known choirs to carol throughout the suburb. These choirs proceed in a leisurely manner, preceded by eighteen Boy Scouts carrying white lanterns held on high. At intersections where the caroling groups turn, the scouts signal by holding aloft red lanterns. The community cooperates by placing lighted candles in windows.

The League has used many methods for stimulating community singing. Three types of song sheets are distributed: caroling sheets at Christmas time, sheets of old fashioned songs and popular sheets, the last of which are revised every six months. About 363,000 song sheets were distributed during 1924.

Special efforts have been made in behalf of the Recreation Centers during the summer months. Last year the Kiwanis Club of Philadelphia equipped an automobile called the "Happiness Car," with a projection machine to present educational and comic films, and placed it at our disposal. The tour of this "Happiness Car" accompanied by community singing has been greatly appreciated. Lewis James Howell of the Kiwanis Club gave notable service in this cause throughout the tour, acting not only as song leader but as motion picture operator and driver of the car.

Hospitals and other institutions apply to the League when they want good professional talent. A city-wide registration of the talent of the city, for providing music in hospitals and institutions, has been made. Eleven hotel orchestras have volunteered and a large number of professional musicians are at the disposal of the League in connection with this work.

Free Sunday concerts are provided during the winter season. The series begins at the Academy of Fine Arts. While its annual exhibition is being held the concerts are continued at the Aldine Theater where a fine organ is used. In the course of the season thirty to forty thousand individuals attend and enjoy these concerts.

Perhaps one of the fundamental benefits the League has conferred upon the community is that of having helped the musical interests to work together. Never before its existence had they merged their interests for the common cause. We are sure that the example set by our city in municipal support of music will assist in the effort being made in other communities to secure similar municipal support for democratizing the only living art—MUSIC.

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A form of organization similar to Philadelphia's League but with a different name is found at Flint, Michigan, where the city funds and private contributions jointly furnish the sinews of war. The present executive had previously won a valuable experience as a music organizer for Community Service, and the association's operations are predicated upon a real social vision.

FLINT'S COMMUNITY MUSIC ASSOCIATION

W. W. Norton
Music Organizer

The Flint Community Music Association of Flint, Michigan, was definitely organized as such in 1917, mostly through the instrumentality of the late J. D. Dort, president and general civic benefactor. The budget was subscribed by the Board of Education, Chamber of Commerce and the Manufacturers' Association. The activities began with the Community Chorus which evolved from the former Flint Choral Society. George Oscar Bowen was its first executive and music director and the activities covered the general community and the music of the senior high school. From the one activity it has grown to include about twenty-five major activities. The association is not a professional agency to put things on for the city but is the city's agency to help the people put on their own program. Music is used as a means of developing a get-together spirit in the city and is not promoted merely as an end in itself. Though used for social purposes, the musical accomplishment is none the less high. The ensemble idea predominates.

In the evolution of our work the financial resources are now obtained from the Board of Education which also furnishes the offices, rehearsal and concert hall and overhead, the City Council and the balance of the budget from the Community Chest providing about an even division between taxation and contribution.

The activities now include the following: First, a Community Chorus of 100 voices, which has its two major appearances at Christmas and the spring festival. The Flint Symphony Orchestra of fifty players, amateurs assisted by professionals, gives five high class concerts during the year. Training schools for choral leaders furnish preparation for leadership of choirs and choruses of various types. Training schools for song leaders prepare leaders for all groups in the city—fraternal, social, business, industrial and religious. Our music memory contest, carried on by the Flint Daily Journal and by hundreds of organized volunteer workers each day for seven weeks, helps to make good music familiar to everybody. Church choirs, various soloists, the Rotary, Kiwanis, Exchange, Lions, Shrine, Chamber of Commerce, theaters, etc., put on the musical numbers. The schools completely cooperate. A summary of our activities is Music Week, devoted to concerts every day and evening, organized under thirty-five committees and cooperating with the national observance. Some 143 programs were reported to the office during Music Week in 1925.

GIFTS FROM THE FOREIGN-BORN

In our Americanization work the foreigner is permanently reached through the heart rather than the head. We realize that if you sing and play with him, he believes that America is interested in him and his good citizenship and that he has a contribution to make to America. Our approach is that the foreigner has a musical contribution to offer to American civilization.

We also look after the holiday celebrations, such as Thanksgiving, Armistice Day, Christmas, Memorial Day, etc.

It was the Association which inaugurated the noonday programs and sings at the factories, assisted the men to organize the Buick Male Chorus and conducted the group for one year, whereby it was made a city-wide asset. Similar work will be done in other factories if the men want it. Music in the industries also includes the Industrial Mutual Association Glee Club composed of forty men from various

factories' employees. Music in the mercantile establishments should lead to choral groups. Warrick Brothers department store has already organized a glee club.

Christmas caroling throughout the city by 200 school units has been carried out for three years and has helped to spread the Christmas spirit. The meeting of trains by carol groups gave the travelers a good impression. Hospitals and hotels were also served. Various church choirs provided the caroling for hospitals, hotels and railway stations.

Sunday afternoon concerts have been given by the Association in every part of the city, always without admission fee. The Choir contest, started three years ago, has done more than anything else locally to create better singing in our churches and better choirs.

Community singing was led for over 450 groups in 1923-24, reaching over 85,000 persons. In former years this was largely taken care of through the Association office but has been carried on by the various groups themselves with assistance from the Association in the way of the loan of music and books and the services of an accompanist.

A MUSICAL STOCK-TAKING

A musical survey of Flint is made every year, cataloguing every type of musician and musical activity. Such information is requested almost daily from the offices of the Association. Organizations desiring the service of musicians are thereby put in touch with the right persons. The loan of music is also made to various vocal and instrumental groups. Lectures and addresses on the social value of music in its many phases have been delivered before numerous organizations.

Musical activities among the schools, particularly the high school, have been promoted through the Community Music Association and include the following: High school orchestra and girls' and boys' glee clubs, all of which have won places in the State contests; the high school chorus, class lessons in various instruments, examinations for music credits on private study and inter-class singing contests.

Our Christmas Caroling Festival of several days has included the annual presentation of the oratorio "The Messiah" twice during the festival, a Christmas pageant, caroling and an official observance by the city government with a large municipal Christmas tree.

The Annual Spring Festival has brought celebrated artists and has combined the Community Chorus, Symphony Orchestra, grade school choruses, grade school orchestras, high school glee clubs, high school orchestra, etc. It now coincides with the National Music Week and includes a grade chorus contest, grade orchestra contest, harmonica contest, etc.

We also have neighborhood and social center musical activities. For instance, the Gerston Field House has developed an orchestra of forty-five players which gives monthly programs on Sunday afternoons.

All of these activities bring national publicity for Flint—which, indeed, is perhaps better known throughout the country for its musical activities than among its own population. Weekly letters on our music reach the national music magazines.

The Community Music Association is operated by a Board of fifteen directors elected by the citizens which in turn elects its officers and an Executive Committee, the latter attending to the business details of the Association at its monthly meetings. The paid staff of the Association includes William Wellington Norton, Executive and Music Organizer, Jacob A. Evanson, Assistant Organizer, and Nonna R. Anderson, Secretary and Office Manager.

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Pioneer among all the civic societies devoted to music is the Civic Music Association of Chicago which reached its twelfth year of service with the season of 1924-25. This organization has been particularly happy in its conserving the educational well being of those with whom it has made musical contact. The association is animated by the highest cultural ideals. It is also fortunate in having had a continuity of executive administration and a corps of officers and directors representative of Chicago's best thought along musical and sociological lines. It further has the advantage of generous financial support. Its income for the year ending April 30, 1925, coming from memberships, special contributions from private and official sources and receipts of its performances, amounted to \$44,354.19. Although there was a season's deficit of \$4,094.30, the Association justifies this by a reminder that it was organized as "a Venture of Faith" and that it must therefore meet adequately its opportunities and responsibilities. The following account of its activities is taken in part from a special

statement prepared for this volume and in part compiled from its last annual report, for 1924-25.

"VENTURE OF FAITH" IS CHICAGO ASSOCIATION

Herbert E. Hyde

Superintendent, Civic Music Association

The relation of the Civic Music Association to municipal music depends upon your definition of municipal music. If by that term is meant music which is authorized and paid for by the city, the answer is concerned solely with the work that the association supervises on the Municipal Pier and for which the City pays. That work consists of a community sing each Sunday night during July and August and a singing class for children which meets there three times each week, giving its own concerts and cooperating with the Drama League by supplying the musical parts of the entertainment given by that organization. The cost of this work is about \$1,000.

If the definition of municipal music embraces all the work which the association does, there are to be added the facts that the association maintains twenty children's choruses in the parks and playgrounds of the city; gives a series of from forty to fifty free artist concerts in the field houses of the playground parks and maintains the Civic Orchestra of Chicago which is a regular symphonic organization designed to train American players in the routine, repertoire and discipline of symphonic work that they may compete successfully with foreign-trained players. The orchestra is under the direction of Frederick Stock and Eric DeLamarter and we have in this connection the very valuable cooperation of the Orchestral Association which is the organization that maintains the Chicago Symphony Orchestra. Twenty-two members of the Civic Orchestra have obtained positions in major symphony orchestras in the last five years.

The children's choruses of the association, under the direction of seven teachers and operating in nineteen centers, have two free lessons each week, from September to June. Since the founding of the Association this work has gone on without interruption, increasing in the number of choruses and of children which we reach, and with a continual growth in the teaching staff. During the past season four new teachers have joined the department. The biggest and most important change in the children's department, however, has been the creation of the position of supervisor. Mrs. Grace M. Norbeck who,

as a teacher, has been with the Association since its organization, was appointed to that position last fall. The reason for this development was due to the fact that the executive duties of the Superintendent were multiplying so rapidly that there was practically no opportunity for him to do the neighborhood work which the proper management of the children's choruses demands. Mrs. Norbeck has filled the position with signal success. No better evidence of this could be given than the splendid work done by the children at our annual festival in Orchestra Hall on April 26th. In addition to the festival, the children's choruses have given fifteen local concerts, each with the assistance of a splendid soloist supplied by the association.

GIVES ARTISTS' CONCERTS

As to the free artists' concerts, this department of our work has continued as usual, except that we have given many more concerts than last season. Some of the best known professional musicians of the city make up our list of artists who give these concerts, and while we give them an honorarium, it is so small compared to their regular fees that it can justly be said that they practically give their services. The concerts are given in the field houses of the outlying playgrounds and are free to the public. The audiences have shown an increase in numbers. Programs of chamber music are well received.

The giving of these artist concerts was one of the main reasons for the organization of the Civic Music Association. It gives to those who would otherwise find difficulty in hearing good music an opportunity of enjoying the best that the city affords at no cost to themselves whatever. It is a stimulant of the right kind and the reactions from it can be credited to relief from every day routine and inspiration for better and happier lives.

Last summer was perhaps the greatest season of community singing that Chicago has ever had. Our regular work on the Municipal Pier continued as usual. Frederick W. Carberry conducted, with Granville English playing the accompaniments. With the exception of the first Sunday evening the auditorium of the Pier was packed to the doors, people standing four and five deep around the walls. It was the finest response that we have ever had.

In addition to the Pier sings, the South Park Commissioners cooperated with the Civic Music Association, engaging Harry Barnhart of New York to conduct forty community sings in the small parks,

ending with a big demonstration in the Stadium. Mr. Barnhart had the assistance of a band of thirty. The results of this first season in the South Parks were most satisfactory.

The Civic Orchestra of Chicago has just brought to a close the sixth season of its existence, and if one might be pardoned for an unintended sacrilege, it could well be said that it "has grown in favor with God and man." The primary reason for the orchestra's existence is the training of American musicians for places in American symphony orchestras. The by-product of the orchestra's work is the giving of concerts.

The concerts this year have undeniably been far better than ever before. The personnel of the orchestra has been of a much higher musical and technical quality, due chiefly to the fact that every member of the orchestra was re-examined at the opening of the season and appointments given only to those who could meet a much higher standard of performance. The same requirements had to be met by the new members of the organization.

The concert activities of the orchestra are divided into two parts, concerts in the schools and concerts at Orchestra Hall. In the school concerts, we were given favored with the cooperation of the Board of Education giving us the free use of the school auditoriums and granting us permission to make an admission charge of twenty cents.

GUARANTEE FROM SCHOOLS

The schools are required to give a \$200.00 guarantee for these concerts, but the people of the neighborhoods responded so enthusiastically that the guarantee was surpassed in every case, the smallest return being \$270.00. These concerts are all given at a deficit which is made up by the Association.

In reference to the training of symphonic players which, after all, is the orchestra's most important function, four of its members are "graduating" this year. At least eight players were offered contracts with the Minneapolis Symphony Orchestra this year, but only three players found it possible to accept the invitation. Another was engaged by the Chicago Symphony. These four members who are leaving us this year make a total of 22 members of the Civic Orchestra who have obtained positions in major symphony orchestras since the Civic Orchestra was organized. It is truly an enviable record and more than justifies the existence of the organization.

There has been a soloist at each of the Orchestra Hall concerts. These are all young American artists and their selection to appear with the orchestra is in keeping with the policy of training young American musicians, by giving them an opportunity for public appearance with a symphony orchestra that they may have the opportunity of perfecting themselves in public performance with orchestral accompaniment.

All of this long enumeration of splendid accomplishment would be quite impossible, however, were it not for the organization back of it all, the Civic Music Association of Chicago, which is a corporate name for over 800 public spirited citizens who give their money to make all this possible, which money is administered by a Board of Directors and officers who are ever ready to give of their time and efforts to the furthering of all that is for the betterment of our great city.

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Just what may be accomplished in a smaller city through the music commission form of administration is exemplified by Wilmington, Delaware. There the commission is of larger size than the usual body of that nature and is more inclusive in its representation. Furthermore it has the advantage of an established headquarters with a civic organization accustomed to doing things in a community-wide way and of the functioning of that organization's executive as its secretary. One draws an impression of its permanence from the following summary of its accomplishments through four years.

COMMISSION A "GOING CONCERN" IN WILMINGTON

C. B. Root

Secretary, Wilmington Music Commission

For "the purpose of revealing and encouraging local musical talent and providing opportunity for the citizens to hear good music," the Wilmington Music Commission was appointed November 3, 1921, by Mayor LeRoy Harvey. The following organizations were represented at this meeting: Community Service, Delaware Musical Association, public schools, Delaware Organist Association, Delaware Music Teachers Association, Pennsylvania Railroad Band, Philharmonic Band, Orpheus Club, Colored Musical Association, Westminster Glee Club, Musicians' Union, Hebrew Musical Association and community choirs. The personnel of the Music Commission is made up of representatives of these organizations. Throughout the four

years of its existence the executive work of the commission has been performed in the Community Service headquarters. The executive secretary of Community Service has acted as secretary of the Music Commission. The persons named on the letterhead have not been mere figureheads, for these members have shown an actual working cooperation.

The public activities of the Music Commission during the first year were: Program of Christmas music; special music for the Mayor's Washington Birthday reception; celebration of National Music Week; special choral music for the program of the dedication of the Washington Street Bridge, Memorial Day, 1922; musical program for Fourth of July celebration; twenty summer band concerts at parks and playgrounds. The musical events were financed through a joint fund derived from subscriptions and from Community Service.

During the second year the work established in the first year was continued and new activities were added, such as the ten Sunday afternoon concerts. Church choirs, orchestras, bands and artists of merit contributed their services, without charge. The concerts were so well attended and so much appreciated that adverse criticism as to Sunday entertainment was checked. They represented the only cultural entertainment in Wilmington on Sunday afternoon. Free will offerings averaging fifty dollars per Sunday were taken at each concert.

A PRIZE SONG

The new feature for the second Music Week was the contest for a Wilmington song. The prize of \$100 was won by Christina Howes Hadcock, who wrote the song, "Hail, Wilmington." The music of the song was composed by T. Leslie Carpenter.

It was also during the second year that a Music School was established in the Old Town Hall, the headquarters of Community Service. Instruction in the Music School is given at a minimum charge by the best instructors in violin, drums, cello, piano, eurythmics and voice. Those who can afford to do so pay the regular charge. For those who cannot, a sliding scale is adopted and students pay according to their means. The amount spent in the Music School each year is approximately \$600, which includes the purchase of equipment and supplies and instruction.

On September 25, 1923, Mr. Pierre S. duPont brought the U. S. Marine Band to his estate, "Longwood," and donated the entire

proceeds of the sale of tickets to the Wilmington Music Commission.

In the following year, for the third Music Week, the Music Commission introduced the Music Memory Contest. A piano performance contest was also held. During this third year the noonday organ recitals started by the Music Commission were well attended.

The outstanding feature of the Music Commission during its fourth year, aside from the continuing of the good work begun in other years, was the development of the National Music Week program. In addition to the piano contests of the previous year, violin and vocal contests were included. An English folk dancing contest was also held in the Park on Saturday, May 9, 1925. The forty-four girls who contested represented five playgrounds and were trained during the spring by the Community Service staff.

The program for the Music Week represented the unifying of the musical forces of the city, with far-reaching effects. Schools and clubs have been stimulated to begin their rehearsals earlier for another year. Individuals have acquired a significant keenness through the contest work which braces them for more accurate study. The whole community has acquired a better musical appreciation.

* * * *

Some cities seem to follow the scheme of putting all their eggs, as it were, virtually in one basket in so far as their municipal music is concerned. Or, at least, they major in some one activity with which the city becomes definitely associated in the public mind. In several cases it is the municipal band which stands in the limelight. Where it is developed to its highest estate, it is indeed a distinguished asset to the town. Some cities which have a large tourist population are not only providing, through the band, a high type of recreation for their actual residents but are thus helping to entertain the casuals in their midst. A leader among these is Long Beach, California, which has as its band director the former star cornetist of Sousa's Band. Irrespective of the special situation created by the constant presence of tourists, the reasons why it is worth while for Long Beach to appropriate \$128,000 for its band are the same as those which impel other cities to expend smaller amounts for the same purpose.

Long Beach's director speaks to us through the following quotations from a public address:

LONG BEACH BAND AS A CIVIC ASSET

Herbert L. Clarke

Director, Municipal Band, Long Beach, California

(Extracts from an address delivered by Mr. Clarke before the Community Music and Drama Conference held in Los Angeles, January 3, 1925.)

Just where the movement to secure municipal support for music had its genesis in America I do not know. This I do know for a certainty—that by no municipality on the American continent has this splendid enterprise been carried more completely into effect than by the municipality of Long Beach, California. It was in 1909 that Long Beach first adventured into this civic activity. It has proven a profitable one, as is evidenced in the fact that it has never been discontinued, but, as a matter of fact, that a greater sum was appropriated for the support of the Long Beach Municipal Band in the present fiscal year than in any previous year in its history.

The Municipal Band is a regularly established department in the municipal organization of Long Beach, of which I have the honor to be the executive as well as the musical director. It has a personnel of 52 men in all—a director, a secretary who combines with his secretarial duties that of publicity agent, and fifty playing members. Among these playing members I count some of the most talented bandsmen in America, twenty of them being regularly programmed as soloists with the band. There are also innumerable combinations in instrumentation in duet, trio, quartette, quintette and sextette, which enable the director to give wide variety to his programs.

The maintenance of the band is provided for through a special tax of eight cents on each one hundred dollars of assessed valuation, which provides a sum for this year of \$128,000, regularly set aside as the Municipal Band fund, and over which the director has complete control.

The personnel of the band is provided for by city ordinance, which specifies the number of men to be employed on each instrument, and the maximum salary to be paid to each, but as these specifications in respect to instrumentation are drawn on the recommendation of the director himself, and the council has always been found of a disposition to acquiesce in such recommendations as keep within the budget limits, no great hardship is worked on the directing head of the band.

The men of the band are under a special civil service status, which removes the political element from the employment situation, and the

director is the sole judge of their fitness for positions with the band. He is also the sole arbiter in matters affecting their discharge, and I say with a great deal of pride in the personnel of the Long Beach Municipal Band that in the entire year of my service as its directing head, there has never been any occasion to discharge any member, nor even so much as to reprimand any individual in the organization. I attribute this largely to the fact that in the selection of the personnel, while establishing musical ability as the prime consideration, I have leavened that prerequisite to employment with a deep consideration of the applicant's character as a man and a citizen.

CHARACTER OF THE MEN

I suggest that in the organization of any musical organization along the lines under which the Long Beach Municipal Band operates, the factor of character be made equally paramount with the factor of musicianship. The services of men combining both qualities are to be secured, and the higher the standard of character the greater the value of the men to the community which employs them.

Now, in return for this expenditure of \$128,000 in the present fiscal year, what does the city of Long Beach receive?

The band programs two concerts each week day in the year excepting Monday, and one concert each Sunday afternoon, a total of eleven each week, to none of which is there any charge of admission. On the basis of eleven concerts each week for the fifty working weeks of the year—a two-week holiday in the Spring of the year, under full pay, being part of the terms of the men's employment—it means that there is provided for the entertainment of our citizens, and for the thousands of visitors who come to us every day in the week, 550 concerts in all each year.

On occasions of real civic importance the band is available for parades by arrangement with the director, and ten such appearances were made in the past twelve months. In addition, five special concerts were given for the school children of Long Beach, and this has been among the most pleasurable and important of the band's activities. Interesting little chats are given to the young folks, in which explanation is made of the musical family to which each of the instruments belongs, and of the nature of the instrument. The talks are illustrated with practical demonstrations on each kind of instrument.

Each week, also, the men have two rehearsals of two and one-

half hours' duration. Here, then, we have, counting regular concerts, parades and juvenile concerts, 565 public appearances of the band last year. On the basis of a population of 150,000 for Long Beach, an estimate sponsored by the Chamber of Commerce, the \$128,000 tax represents a per capita cost of 85 cents per head each year, with the per capita cost of each public appearance running around the negligible figure of one-seventh of one cent.

Commercially, the band's value comes in the fact that thousands of people are attracted to Long Beach by the opportunity of hearing music of the highest quality interpreted by master performers, and the benefits accruing to the city's business from this source can be calculated in cold dollars and cents. The city further enjoys the feeling that in inviting people to visit Long Beach it is offering them something to make their sojourn attractive, and the benefits are, in consequence, not all one-sided. It is demonstrable from written statements that many tourists are attracted to the city specifically by reason of the free concerts provided by the band. These tourists who find the band a magnet of attraction are people with money to spend; they remain all winter, and the value of their temporary residence is easily measurable in the material returns they leave with us.

TELLING THE WORLD BY RADIO

Perhaps the finest source of profit which comes to Long Beach from the maintenance of its band is that which comes from the broadcasting of the band concerts over the radio. By arrangement with the Echophone Company of Long Beach, the concerts are on the air every afternoon between 2:30 and 4:00 o'clock, and the first part of the program each evening between 7:30 and 8:00 o'clock is likewise broadcast. The name and fame of Long Beach has thus been carried to the four corners of the nation, letters of commendation having been received from points so widely separated as Batavia, N. Y., and Valdez, Alaska. These letters come in each week by the hundreds from former visitors whose interest in the city is kept alive by such contact, and from others who have never been privileged to visit the coast, but whose desire to do so is quickened by this listening in. A microphone has been established in the office of the director of the band, where a competent announcer broadcasts information concerning each number on the program, with some general advertising of the city interspersed at frequent intervals.

In the face of some slight opposition recently expressed, the Press-Telegram has determined to ascertain the exact sentiment of the people in respect to the value of the band to the city. The controversy had its inception in the statement of a small taxpayer in a letter to the paper that the municipal support of the band was a "wild extravagance." The Press-Telegram determined to find out just how much support there was for that theory, and threw its columns open to letters in which citizens might express themselves pro and con. The response was vigorous, emphatic and illuminating. In a ratio of better than five to one, the citizens of Long Beach have expressed the opinion that the Municipal Band is one of the city's most valuable assets. Many of the men bearing the greatest burden of taxation have declared themselves ready not only to provide for the continuation of the organization as a municipal entity, as it now exists, through taxation, but further stand agreeable to increase taxation so that the band may be built up to a point where it will have no peer in America.

There are many things to be guarded against if the municipal support of music is to be regarded as a successful venture, even after the foundation for it has been laid. One grave danger to the success of organizations so maintained lies in the fact that engagements of individuals may be made as a reward for political services, and without much regard to the ability of men so employed. It is a menace which, if permitted to exist, would utterly destroy the spirit of any organization operated under municipal auspices. There could be no discipline in such an organization. Men so employed would feel that their first allegiance was due to the politician to whose influence they owed their appointment, with a secondary duty owing to the director responsible for the results of their work. Concentration by the director on the work of giving to his city an organization valuable primarily for its cultural and educational possibilities would be impossible.

* * * *

Nothing succeeds like success with regard to the general adoption of any scheme. In other words, a practical example of a city where a plan has effectively worked out is the best argument for its validity. Pittsburgh furnishes that example as to the administering of municipal band concerts through a public-spirited citizens' committee. Its system early proved so satisfactory that the Playground and Recreation Association transmitted the idea throughout the country in a bulletin

captioned "A Civic Music Plan." Therein the history of the movement was related, to this effect: About 1916, a committee composed of musicians of high standing and of lay members who had actively promoted music interests in Pittsburgh was organized by the Civic Club of Allegheny County. This step followed protests from musicians, the public and the press against the quality of the music provided by the city for summer concerts. The Civic Club made certain suggestions as to a possible remedy and also offered to put those into effect.

This offer was accepted by the city administration, which gave continued cooperation in the development of the plan. The committee requested annually the incorporation of an appropriation for the summer music, and it was active at budget-making time in seeing that the full amount was granted. This nurturing of the project was supplemented at the concerts by showing on the screen, in the large parks, concise statements as to the value of park music and its cost to the taxpayers. In the final week it was announced that the proper city authorities would pass upon the budget for the next year, and those who wished to express an opinion of the concerts were advised to write to the Civic Club. In this way an articulate public opinion was built up.

In 1925 a new alignment on the supervision of the band concerts was set up and, fortunately for the citizens of Pittsburgh, the helpful values of the former arrangement were conserved in the new régime. Below we have the story of the Pittsburgh plan as at present administered.

CITIZENS SUPERVISE PITTSBURGH'S BAND CONCERTS

W. C. Batchelor

Secretary, Municipal Band Concert Committee

Following eight years of administration by the Civic Club of Allegheny County, the municipal band concert program is this year being arranged by a citizens' committee of forty-five men and women appointed directly by Mayor William A. Magee. After recommending that the bands of the two local National Guard units be considered in the assignments, and after this recommendation had been approved by the committee, the mayor assigned the superintendent of the Bureau of Recreation to act in the capacity of executive secretary to the com-

mittee, and in all other matters of policy left the committee free to act entirely upon its own judgment. In this the Director of Public Works concurred, it being in his department that the \$11,000.00 band concert appropriation was placed.

The committee, having been very carefully selected to include many of those most competent in various branches of music throughout the city, assured the maintenance of the high standard established by the Civic Club, not only in the quality of music played, but in the caliber of the band personnel.

In perfecting its own organization, the committee appointed a number of sub-committees. A music committee was given responsibility for the selection of bands and approval of music to be played. A schedule committee was appointed to work out the number and location of concerts. A publicity committee, including among its members representatives of the five daily papers, was assigned the responsibility for advance publication of programs and general publicity matters. A choral committee was given entire responsibility for conducting community singing in connection with all concerts. An arrangement committee was appointed, the duties of which were to provide for all physical facilities in connection with the concerts. A pageant committee was delegated with the responsibility of investigating the feasibility of presenting a pageant as a part of the season's programs. All of these sub-committees reported back to the general committee, and their recommendations were for the most part approved without modification.

COMMITTEES THAT FUNCTION

The music committee selected what were in its opinion the three strongest band organizations and divided the forty-two concerts equally between them. Twenty of these concerts, to be played in parks where the attendance in the past had exceeded 4,000, were to be played by bands of thirty musicians, and twenty-two concerts at locations where the estimated attendance was less than 4,000 were to be played by bands of sixteen. In addition, three orchestra concerts were scheduled, each to be given by forty musicians. One concert was reserved to supply music for the pageant. One of the bands selected having withdrawn, the concerts were assigned equally between the other two. The music committee then appointed a sub-committee of three to approve the per-

sonnel of these bands, the programs to be played together with a list of encores and the songs to be used for community singing. Another sub-committee was appointed by the music committee to act as supervisors, the duty of this committee being to see that all requirements established by the music committee, relative to musicians to be used, compositions to be played and other details, were carried out.

The schedule committee was confronted with a thirty-seven and one-half per cent increase in musicians' rates, with no increase in appropriation over the previous year, which necessitated a consequent reduction in the number of concerts. The publicity committee secured boxed set-ups of all programs in all daily papers, generally on the front page. The choral committee used lantern slides in the six parks where facilities were available, and had printed an edition of 25,000 copies of a song sheet including twenty-five patriotic, popular and folk songs, carefully selected by the music committee. The arrangement committee enlisted the cooperation of thirty-two community organizations. These local agencies assisted in maintaining order, providing chairs and ice-water for the band, giving local publicity to the concerts, distributing song sheets, arranging for the use of a nearby hall where possible in the event of rain and providing additional lighting where necessary. The pageant committee cooperated with the Bureau of Recreation, the Bureau of Parks and other municipal and private agencies toward the development of a pageant.

Some of the distinctive features which are innovations this year are: (1) Orchestra concerts to be accompanied by choral music by local organizations of trained voices, some of the compositions contemplated being "The Hallelujah Chorus" from "Messiah" by Handel, "The Soldier's Chorus" from "Faust" by Gounod, "The Land of Hope and Glory" by Elgar. (2) Broadcasting of six of the concerts from Station KDKA. (3) Arrangements for the conducting indoors of a majority of the concerts in the event of rain (these having previously been lost — the musicians are paid for an engagement regardless of interfering weather conditions). (4) The adding of pageantry to the program, which now includes band concerts, orchestra concerts, community singing, choral singing by trained groups and rhythmic pantomime.

A check-up on the success of the various concerts is effected through a system of reports from the respective supervisors to the committee. The supervisors fill out the following blank:

Park	Date	Choral Leader
Time concert started		Time finished
Did weather interfere with the completion of the program?		
Size of audience (estimate number present)		
Number of men in band (accurate count necessary)		
Who conducted and how did he direct?		
How did the band play?		
Which numbers did audience like best?		
(judged by applause)		
What music was played for encores?		
What was the appearance of the band?		
Any change in program and why?.....		
How did audience sing?		
Which songs were sung best?		
Did the leader arouse his audience?		
Any change in choral program?		
If screen was used, were the words distinct?		
(stand near the operator so as to insure team work)		
If song sheets were used, was light sufficient?		
Any special features introduced?		
Was the audience interested and attentive throughout?		
Was there necessity for interruption owing to noise or commotion in the audience?		
Were there any policemen present?		How many?
What attempt did they make to keep order?		
Did you notice any members of local committee present?		How many?
Submitted by		
.....		
Supervisor.		

A further check-up, from another angle, is provided by a report by the neighborhood citizens' committee sponsoring the particular program. For this report the following form is used:

Park								
Date								
Weather	<table border="0"> <tr> <td rowspan="3">{</td> <td>Good</td> <td>Did it affect size of audience?</td> </tr> <tr> <td>Uncertain</td> <td></td> </tr> <tr> <td>Bad</td> <td>Did it prevent completion of program?</td> </tr> </table>	{	Good	Did it affect size of audience?	Uncertain		Bad	Did it prevent completion of program?
{	Good		Did it affect size of audience?					
	Uncertain							
	Bad	Did it prevent completion of program?						
Any police present?	How many?							
Was the audience orderly?								
Size of audience?								
Were all arrangements satisfactory?								
If not, give particulars.								
What service did your community render?								
Name members of your committee present.								
Suggestions								
.....								
Signature.								

"By their municipal music you shall know them" seems to be the slogan for municipalities that Portland, Maine, would propose. Certainly, its organ recitals have long caused the city to be known as a seat of culture. It is therefore representative of the growing list of cities that have made the "king of instruments" the center for their municipally directed music. That the Portland plan embraces something more than the mere presenting of organ recitals becomes apparent from the following, which has been in part taken from a previously published statement and in part prepared for this volume:

PORTLAND'S ORGAN A FOUNTAIN OF CIVIC MUSIC

Herbert W. Barnard, Jr.

Member of Municipal Music Commission

Through the generosity of Mr. Cyrus H. K. Curtis, the Philadelphia publisher, the citizens of Portland, Maine, possess one of the great organs of the world. Mr. Curtis presented this organ to his native city in memory of his friend, Mr. Herman Kotzschmar. Fortunately, through the untiring devotion of public-spirited citizens and officials, an eminently fitting place, the auditorium of the new City Hall, has been provided for this instrument.

Position, space, acoustics, scale and material of the pipes are factors which chiefly determine the effectiveness of an organ. Through the sympathetic cooperation of the designers of the City Hall, the eminent architects, Messrs. Carrere and Hastings, New York, and the associate architects Messrs. John Calvin Stevens and John Howard Stevens, Portland, the organ builders were allotted space and position which are well-nigh ideal.

The City of Portland, appreciative of the gift which had been presented to it by Mr. Curtis, and reading aright the motive which prompted the gift, proceeded to dedicate the Kotzschmar Memorial Organ to service to all the people of the city. The dedication service and inaugural organ concert occurred on August 22, 1912. Thus was established, as the first of its kind in America, a municipal musical activity recognized by the municipal government as one of its constituent departments, with a Commission in charge, and the course of recitals and concerts upon the organ became at once the predominant and central feature of the musical program of Portland and its people.

Will C. Macfarlane, Mus. Doc., then organist and choirmaster

of St. Thomas' Church, New York, and organist of Temple Emanu-El, New York, was first appointed to the post of municipal organist, and thus became the first strictly municipal organist in America. By the vision which inspired him, his initiative and indefatigable zeal, his cooperation with the Music Commission and with the various other musical organizations, and through a personality which endeared him to all, Dr. Macfarlane succeeded in his years of service, in establishing this newly born municipal enterprise upon the high plane which has characterized it as one of the most important functions of the city for its people. Dr. Macfarlane organized and became the first conductor of the Portland Men's Singing Club, a group of the best male voices of the city, which still continues as one of the city's finest musical organizations.

Edwin H. Lemare, Mus. Doc., of world-wide fame as the foremost exponent of a new school of organ playing, was appointed Municipal Organist in 1921. He came to Portland from the position of city organist at San Francisco and immediately and throughout this term of service at the console of the Kotschmar Memorial Organ, stirred the people of Portland to wonder at the marvel of his technique, and the unusual interpretive genius and gift for tonal production which were combined in his representations of orchestral works upon the organ.

A LIBERAL POLICY

About a year or so ago, Mr. Lemare resigned. In December 1924, Charles R. Cronham was appointed municipal organist. Mr. Cronham came to Portland from the Lake Placid Club, Lake Placid, New York. Here, as also at Dartmouth College, as organist and instructor in music, Mr. Cronham had been engaged in the kind of work particularly required for Portland. He understands people. He recognizes their differing musical tastes, yet knows how to appeal to them all. He excels in program building. He is in hearty accord with the policy of the Music Commission, which aims toward the most liberal opportunity to all to enjoy the benefits of the noble instrument at his command.

The Portland Music Commission, a regularly constituted department of the Municipal Government, is composed of William S. Linnell, chairman, Herbert W. Barnard, Jr., and Donald M. Payson. This

Commission conceives its duty to be to continue to make it possible for every resident of Portland and the visitors within the city to hear the finest of music produced by a master on the finest of musical instruments, and to encourage general musical activity.

When recitals were first started in 1912 the plan was to give Sunday recitals from November to April, and during the Summer (July and August) to have five recitals a week—Monday to Friday inclusive. In addition to this a series of paid artists' concerts was given during the winter concert season. Admission to all organ recitals was free to the people, the only charge being for the winter artists' series and a small charge for the summer series.

The program for the Sunday recitals during the winter was about as follows: It opened with organ selections, followed by a hymn, then a talk by a minister, a hymn and organ selections. This plan was followed until the present season.

The Commission felt that interest was waning, and with the coming of Mr. Cronham in December, 1924, a radical change was made. During the past winter season soloists were introduced on the program, the minister was omitted, and an attempt was made to plan the program in such a way that it would reach all the people. Some community singing was introduced. The programs of the season enlisted not only the organist but the Polyphonic Society, Haydn Trio, Portland Orchestral Society, Women's Choral Society and leading soloists of the city, besides a large mixed chorus in the Christmas-tide "Messiah."

The attendance jumped to an average of 2,000 per recital (the previous attendance had averaged 800 under the other program scheme) with a total of 40,000 for the winter series.

The winter paid concert series was omitted, but one concert by the Boston Symphony was given, which paid expenses and gave a small profit. Daily summer recitals (except Saturday and Sunday) bring in thirty cents per person. All profit is returned to the people in artists for recitals or in other ways. An appropriation is made by the city covering running expenses and the organist's salary.

So far as compatible with practical administration of this department and its facilities, the City of Portland desires to have it understood that its Music Commission, as a body merely representative of the people who own this great organ and employ the organist, is en-

gaged in affording to all the musical advantages of this City. The Commission has no program of compulsion. It makes no effort to stampede the public. It is not required as a part of its duties to beg for public support. It simply opens the door and extends to all the invitation to "freely enter and receive the stimulus, the inspiration, the peace and benediction, or merely the enjoyment, of good music according to your needs or desires."

* * * *

When one thinks of municipal opera as applied to America, the city of St. Louis comes into the mind as a pioneer in the field. To be sure, St. Louis' is not literally a municipal venture, but it represents the union of official and private effort that will probably spell success for whatever civic opera prospers among us. As in so many similar operations, the municipality supplies first the plant and then moral and even material support. Here is a picture of that successful enterprise, as broadcast for us by the head of the association, speaking through Paul Beisman, its publicity manager. It will be noted that the establishment is devoted to comic, not grand opera.

ITS OPERA EXPRESSES THE "SOUL OF ST. LOUIS"

H. J. Pettengill

President, Municipal Opera Association

Contrary to general opinion, the Municipal Theater Association of St. Louis, which originated in 1919 the plan for municipal opera in the beautiful Municipal Theater in Forest Park, and which for seven years has managed the *al fresco* opera season in St. Louis, is not a municipal organization, strictly speaking. True, two of the organizers of the association, Mayor Henry W. Kiel and Director of Public Welfare Nelson Cunliff, were city officials, but they acted only in conjunction with a number of prominent business and professional men of the city in laying out the plans for the outdoor theater and the productions which were to carry the fame of St. Louis to all parts of the world.

Both Kiel and Cunliff, although no longer connected with the city administration, are still active in the affairs of the Municipal Theater Association as members of the executive productions committee which has charge of the details of the season. The city administration at the present time is represented by four places in the board of directors—

Mayor Victor J. Miller, Director of Public Welfare Harry Salisbury, Commissioner of Parks and Recreation Fred W. Pape and Ralf Toensfeldt of the City Lighting Department.

Municipal Opera in St. Louis is a civic affair which has the co-operation of the city government in every way. The Municipal Theater is supplied free of charge for rent. Only one condition is attached to the use of the amphitheater and that is that any profit accruing from the performances be used in the improvement of the plant or for productions at a later time. Whenever the vast resources of the city could be of advantage in any way and assistance has been asked of city officials, the request has been granted at once. This has been particularly true in purchasing supplies and the preparation of plans for various improvements.

A PEOPLE'S OPERA

But the value of municipal cooperation in a project such as the St. Louis Municipal Opera cannot be minimized. The fact that the city government is a part of it results in a community spirit which overcomes all obstacles. People of all classes feel that Municipal Opera is their own. It is truly "opera of, for and by the people."

A Detroit publicist was extending his congratulations to St. Louis because of a bond election which authorized the expenditure of \$87,-372,500 for municipal improvements. He found \$48,922,000 purposed to be expended in public health, public welfare and traffic developments, and \$38,450,000 for the beautification of the city, including the establishment and beautification of parks and playgrounds.

"Yet it is not surprising," he said, "for St. Louis has a soul." Then he cited Municipal Opera to prove it.

That spirit was first manifest when in 1914 St. Louis presented its Pageant and Masque of St. Louis, with a cast of 7,500 actors, on a natural stage at the foot of a big hill in Forest Park.

Following that Pageant and Masque, and because there was \$13,000 left in the treasury from the subscription fund, the St. Louis Drama Pageant Association used its fund to celebrate, June 5-11, 1916, the tercentenary of the death of Shakespeare by an out-of-door performance of "As You Like It," given also in Forest Park, where the city permitted some improvements to provide a sylvan theater.

Another year saw St. Louis building a concrete open-air audi-

torium where that sylvan theater stood. That was to entertain the 1917 convention of the Associated Advertising Clubs of the World. The entertainment committee had approached Nelson Cunliff, then Park Commissioner, now Director of Public Welfare in the city, with a proposal to expend \$6,000 in providing seats for an open-air theater in which performances of "Aida" were to be given. The city countered with a proposition to give an equal amount and make the installation permanent. Thus the theater in the embryo of its present form came into being.

Yet another year saw a civic Independence Pageant, July 4, 5, 6, and 7, 1918, with 1,100 in the cast. It was organized and guided to success by a temporary Municipal Theater Association. From that informal cooperation, the present carefully organized Municipal Theater Association was developed the following season, when a six weeks' municipal opera season was inaugurated.

GUARANTORS TO THE RESCUE

In the spring of 1919 the Municipal Theater Association was organized with Mayor Henry W. Kiel as president and Nelson Cunliff, chairman of the Executive Productions Committee, in active charge. David E. Russell, a practical theater manager of many years experience, was made general manager. Then came the difficulty. On June 16, 1919, the opening night, the River des Peres, on the very bank of which the stage is situated, became a swirling torrent. Its waters flooded the stage, swept away the bridges to the dressing rooms and a third bridge to permit entrance to the audience. The damage was repaired and the season continued, but rains interfered. Half way through the season there was a deficit of \$30,000. Business and professional men were enlisted in a campaign to "sell" the opera to the city. They bought tickets and gave them to their friends. The theater was filled. The friends went again. The season closed hopefully with the deficit diminished to \$11,000, and with expenditures for the six weeks \$81,838.16. But municipal opera had been established. From that day it has been a success.

The season of 1920 saw a growth in the chorus to forty-eight female and twenty-four male voices. Of these thirty-two were New York professionals, their ranks augmented by forty St. Louis singers whose work was so satisfactory that there came into being the idea

of the all-St. Louis chorus, from which has developed the Municipal Opera Free Training School.

Now for the first time municipal opera was also a financial success. There were 154,593 paid admissions at prices ranging from 25 cents to \$1.50 a seat. A profit of \$3,819.35 was shown for the season. Under the terms of its arrangement, the Municipal Theater Association must put back into the Municipal Theater and into finer productions any profit its ventures show.

In 1921 the costs of production ranged from \$17,350.78 for "The Pirates of Penzance" to \$20,103.24 for "The Chocolate Soldier." Choicest seats sold for \$2, the prices ranging down to 25 cents. There were 151,363 paid admissions and 70,000 people heard the operas from free seats. The year saw a surplus of \$21,312.67 as its profit. That went back into plant and productions for 1922.

Ambitious boys and girls looking forward to light opera careers were enrolled in the Municipal Opera Free Training School which opened in January, 1922, with William Parson, chorus-master, as instructor. Only a small proportion of those who applied for the free training could be accepted. And of the 200 who completed satisfactorily the five months intensive training, 90 were chosen for the first all-St. Louis chorus. It was a complete success and several of the young people thus trained appeared in minor roles in the season's repertoire.

The Municipal Theater has now 9,270 seats, including the 1,200 free seats, in the concrete amphitheater which slopes down to the stage from an elevation of 53 feet. The amphitheater is surrounded by a roofed-over pergola which is capable of sheltering 10,000 persons in case of a sudden storm. The concrete pit for the musicians is now large enough to seat an orchestra of 100. From the permanent stage, 90 feet deep by 115 feet in width, arise two massive oak trees, 70 feet tall, which themselves frame a sort of proscenium arch. At the back of the stage a growth of shrubbery and smaller trees provides a sylvan character. These trees border the River des Peres. Across the river, bridges lead to the dressing rooms, on either side of the "back stage lot" and to the scenic studios in which the settings are designed and built.

* * * *

Supplementing the St. Louis report are these sage words of advice on municipal opera from the city's former mayor:

HOW TO ORGANIZE MUNICIPAL OPERA

Henry W. Kiel

*Former Mayor of St. Louis and President of the
Municipal Theater Association for Six Years*

You must first know you want municipal opera—and don't simply want to talk about it.

Organize then. Get a board of directors—say, 50 men representing the best executive thought in business, banking, professional and civic life in your city.

If the location of the theater is a problem, don't worry. It will take care of itself once you have funds to go ahead.

After you have organized your Opera Association get a list of guarantors—100 leaders (200 is better) in your city's life. Get them to underwrite the possible deficit of your first season.

You think you won't need them. Well, make assurance doubly certain. St. Louis Municipal Opera would never have survived the first year if the guarantors had not faced a deficit. A \$30,000 loss at the end of the first three weeks was cut to a \$10,000 loss three weeks later, because the guarantors went out and interested their friends, their employees. They sold municipal opera to the public. Next year they doubled their efforts—and paid back the first season's losses.

St. Louis finds it pays to organize on a non-profit basis. Under its charter every cent municipal opera makes goes back into the theater or productions. The public, knowing this, realized that municipal opera was its opera. It has a personal interest. The Municipal Theater Association is just a trustee for the people of St. Louis.

Don't start too big. Don't try to build your theater all the first year. Get the shell. People will fill temporary seats if you give a good performance. Spend every cent you can on stage equipment and production. Make the rest pay for itself.

Your municipal opera will be a civic rallying point; your municipal theater a civic center. Build in annual units if you must but don't skimp in your permanent plan. And don't skimp the stage. You are not building for a clique. You are building for all the people.

The public likes a big chorus and your chorus is your biggest asset.

That is doubly true if you pick that chorus from your own boys and girls. Every one has friends, relatives, acquaintances who through

them get a personal interest in the opera. Besides, the interest, enthusiasm, unspoiled beauty and freshness of voices in a local chorus are beyond price.

When you are sure your theater will be ready for your summer season pick your repertory and get your cast. Get the best cast you can even by stretching the amount you first thought to spend. Next year you will want a better one. As for repertoire, just keep in mind you are trustees for all the people. You have got to have every class in your theater or you will be sending an "S.O.S." to your guarantors.

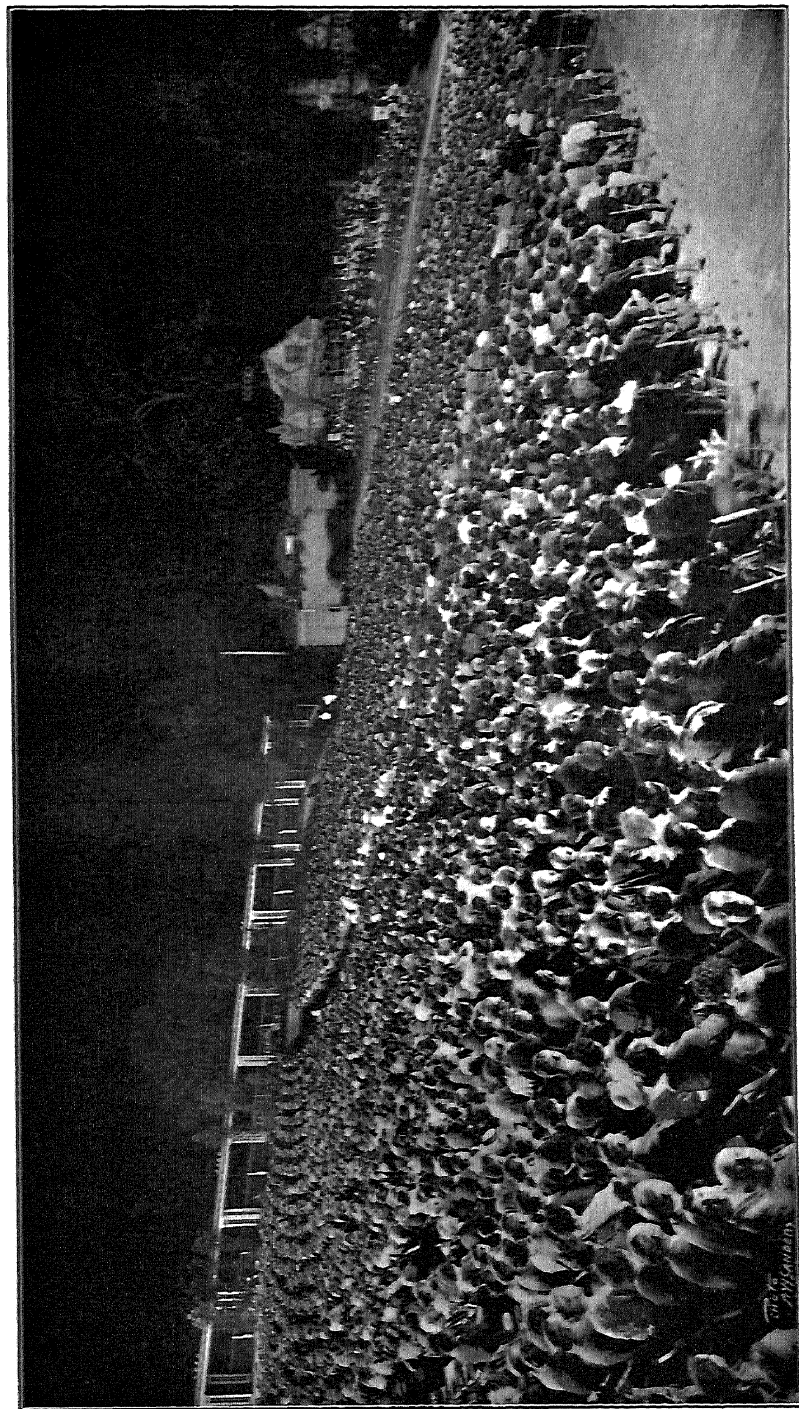
With the New Year organize a chorus school. Enroll every applicant with qualifications of voice and good looks. Train them in the repertory under an experienced chorus-master. Out of their number let your stage manager and your musical director select the summer's chorus.

Now you are ready. Your board of directors long ago has secured an experienced theatrical man for manager. He has chosen his aides. The cast and chorus are rehearsing—the best possible people, all of these. In your guarantors you have reserve troops to help in a final drive if that need be. You have started expecting to grow. And you will.

* * * *

Those cities which possess a suitable auditorium for large public events thereby start their municipal music with an initial advantage. Thanks to its world's fair, San Francisco possesses this asset in its Exposition Auditorium. That hall provides an ideal plant for municipal enterprises, and one of the city's Board of Supervisors, in the capacity of chairman of the Auditorium Committee, handles the musical affairs that center thereabouts. One of the most recent of these is the Municipal Chorus, for the directing of which the City engaged Dr. Hans Leschke, who functions as municipal musician. This chorus participated notably in the annual spring music festival. Besides its Golden Gate Park Band and the Municipal Band, the city government also maintains a municipal organist, Uda Waldrop, whose recitals in the Auditorium occur every Sunday afternoon during the summer months.

Just how these extensive municipal activities have gradually been developed by the City is traced below by the official who has them under his supervision.



This opera venture pays its own way—and more. A view of the St. Louis Municipal Theatre and an opera audience.

AUDITORIUM CENTER FOR SAN FRANCISCO MUSIC

J. Emmett Hayden

Chairman, Auditorium Committee, Board of Supervisors

The City of San Francisco, following its reconstruction period from the fire and earthquake of 1906, realized that, owing to the intense strain and demands for this rehabilitation, little or no thought was being given to music and art in general. This realization was brought to the attention of the city fathers by the heads of the different musical clubs, as well as by the members of the California Federation of Music Clubs. (At this time the City was giving the public municipal band concerts, Golden Gate Park band concerts on Sunday and holidays and also organ recitals in the Exposition Auditorium.) It was then that the San Francisco Community Service Recreation League called a meeting at its offices, inviting representatives of the Board of Supervisors, School Department, Park and Playground Commission and many others interested in music.

The value of music in a city's recreational life, as well as in the cultural and educational life among all classes, young and old, was given most serious consideration. At this conference it was also shown that recreation for the boy and girl of adolescent age was fairly well taken care of by the playgrounds, schools, public parks, and many private institutions, but that for those past the age of strenuous physical recreation nothing was being done municipally, and that music which all could enjoy was that which was most needed and demanded.

WHAT MUSIC WEEK MEANT

The result of this meeting was the forming of plans for San Francisco's first Music Week, 1921, a municipal venture under the direction of Community Service, the object being to meet these demands and have a week of music in the homes, churches, industrial institutions, in fact, everywhere. The success of San Francisco's Music Week in 1924 had much to do with Music Week's becoming national.

The City of San Francisco appoints a citizens' committee to handle Music Week and appropriates \$2,500 for the purpose. The merchants contribute \$2,500 more, making a total of \$5,000. In addition the City gives free use for Music Week of the Civic Auditorium seating 11,000 persons. The rent for this hall would ordinarily be about \$4,000. The city also gives during the week free concerts by the Municipal Band and by the Golden Gate Park Band. The Public

Library arranges a series of free concerts, and the public schools give programs in every school.

Prior to the first Music Week we had enjoyed the San Francisco Symphony Orchestra under the direction of Alfred Hertz, but it was the interest shown in Music Week that inspired the Auditorium Committee of the Board of Supervisors to sponsor popular symphony concerts at the Auditorium. In the first year four concerts were presented; during the 1923-24 season five, and this past season five, making a total of fourteen. The attendance today fills the Auditorium, as many as 10,000 attending a single concert. These concerts are self-supporting. Two seasons of opera have been successful, and the second Spring Music Festival of four concerts in one week was held in April, 1925, followed by our fifth annual Music Week, in May. The festival concerts of 1925 showed a loss but those of 1924 paid for themselves. More than 75,000 school children were active during the same season in the Music Memory Contest.

On July 1, Dr. Hans Leschke became director of the Municipal Chorus, which prepared to give Haydn's "Creation" in September, 1925.

Today San Francisco is being recognized as the leading musical center of the West, and we have as yet just begun.

* * * *

Were California disposed to add another item to its catalogue of charms, it might broadcast the fact that community music grows upon its soil with especial luxuriance. By community music we mean all those forms of musical life in which the participation of the people is stressed. As to why they flourish particularly in California, one may attribute it to the soaring spirit of the people and, not less, to the climate. The latter is conducive to large outdoor gatherings all year round. These solve the problem of an auditorium, the lack of which often hampers the musical innovators in less favored climes. Now, any activity which reaches throngs of people has more claim upon the city government than something which merely touches "our little group of serious thinkers." It is therefore not surprising that the Californian municipalities look with financial favor upon these manifestations of citizen effort in music. That effort has lately become crystallized in a chain of music performance contests. These, together with the course of the movement itself, are here described by one who has had much to do with its spread.

CALIFORNIA CITIES ADOPT THE EISTEDDFOD

ALEXANDER STEWART

Executive Secretary, California Eisteddfod Association

Civic or municipal support of musical undertakings in Los Angeles and Southern California has been more sporadic than consistent. In 1910 a start was made in the direction of municipal interest in music, by the appointment of a music commission. The City appropriated \$10,000 for band concerts in the parks, under the supervision of the Music Commission. This commission functioned for a time, but did not become a permanent institution.

In 1915, in connection with the biennial convention of the National Federation of Music Clubs in Los Angeles, both the City and County of Los Angeles became interested in the bringing of this convention to Los Angeles. Horatio Parker's prize opera, "Fairyland," which was awarded the \$10,000 prize as the best opera by an American composer, was the feature performance of this convention. A municipal band was also sponsored by the City and County during this affair.

Municipal music in Los Angeles lagged somewhat following the 1915 activities until in 1921 the Los Angeles Community Service, then organized as an outgrowth of the War Camp Community Service work during the World War, initiated the project of a Music Week. Assistance was requested from the national headquarters of Community Service in New York, and Alexander Stewart, who was the special music representative on the Pacific Coast for the national organization, was assigned to Los Angeles temporarily to assist in the organization plans.

The interest and support of the municipality in the second Los Angeles Music Week, held in 1923, was secured through the initiative of the Playground Department of the city. Office facilities were furnished by the Playground Department, and the City Council appropriated \$1,500 toward the Music Week Fund.

MUSIC WEEK OUTGROWTH

Following Music Week, the interest of those engaged in the project was such that it was proposed to effect a permanent organization. Thus the Civic Music and Art Association was organized in June, 1923, with the most active community music leaders in Los Angeles as charter members. Ben F. Pearson, who was chairman of

the Music Week, was elected president, and Mrs. J. J. Carter, "mother" of the Hollywood Bowl, vice-president. The association embraced, in its executive committee, representatives of most of the important civic and musical groups in Los Angeles, including the Playground Department, the Chamber of Commerce, the Commercial Board of Los Angeles, the Rotary and Lions clubs, the churches, the public school music departments, other public and private educational institutions, music teachers' associations, the Music Trades Association, the various welfare organizations and practically every group interested in the promotion of a civic music program. Some of the objectives of the association, as outlined in its charter of organization, were as follows: To offer a clearing house for ideas and plans; to promote a campaign for a municipal auditorium; to assist the music of the foreign-born groups; to co-operate with the recreation and park departments of the city as to band concerts, community sings, etc.; to assist in focusing public sentiment on the need for, and support of, a municipal band for Los Angeles, etc. The executive offices of the association were established in connection with the Playground Department of the City, and the closest cooperation with the recreation plans of that Department has been maintained.

During the summers of 1923 and 1924, some band concerts were arranged in the parks of Los Angeles under the supervision of the Park Commission and with the assistance of the Industrial Bureau of Music at the Chamber of Commerce, Antonette Ruth Sabel, secretary.

MOVIES PAID THE PIPER

These concerts were financed mainly by funds derived by the city from motion picture production companies for the privilege of taking pictures in the parks.

The increasing interest of the municipal administration in music projects of a civic nature was shown in the initiation of Music Week for 1924, by the calling of a meeting of citizens by Mayor George E. Cryer in the mayor's chambers at the City Hall. This was attended by more than seventy-five prominent persons, representing many organizations and groups. Again the City Council appropriated \$1,500 toward the Music Week expenses, and Francis Marshall, chief deputy City Auditor, acted as secretary of the finance committee for Music Week.

The broadening influence of the Civic Music and Art Association

during the preceding year was shown in the 1924 Music Week when some eight or ten neighboring communities joined with the Los Angeles celebration by their own Music Week programs, in many instances stimulated and assisted by the executive office of the Association.

During the year, a number of communities initiated community singing, availing themselves of the services of the executive director of the Civic Music and Art Association in planning these events.

In April, 1924, the town of Oxnard, in Ventura County, through its Community Service organization, carried out a most successful Eisteddfod, or week of music, drama and art competitions, with the cooperation of every community in the county. The success of this event was such that the leaders in the community music movement in Southern California, following several conferences, decided to organize an Eisteddfod on a community-wide basis, to comprise the entire Southern California district. Thus the Eisteddfod Department of the Civic Music and Art Association came into being, with a general committee of some sixty persons, representing more than thirty communities in Southern California. Monthly regional conferences were held in the various communities, and the movement was launched to hold district Eisteddfods in the various sections of the Southland, with final contests for the successful competitors in May, 1924.

SWEEPS THE STATE

The movement gained such rapid headway, requests for information and assistance in organizing Eisteddfods coming in to the office from all over the State, that the organization of the California Eisteddfod Association seemed a logical step.

It was also decided that the work was so broad in its nature that the merging of the activities of the Civic Music and Art Association with the Eisteddfod Association was decided upon by a vote of the membership of the former organization.

James G. Warren is president of the association and Ben F. Pearson vice-president and chairman of the executive committee. Mr. Warren and Mr. Pearson are civic leaders in Los Angeles who are known not only for their business reputations but for their interest in music for the people.

The Eisteddfod movement in Southern California is an attempt to adapt this splendid Welsh institution to American community life, and in this respect it is perhaps a novel experiment in musical work in

America. Through local committees operating in various district centers, Eisteddfods were organized and successfully carried out under local financing in Ventura County, with Oxnard as the center; at Pasadena; at Glendale, as the center for the San Fernando Valley; Inglewood for the Bay Cities communities; Pomona for the Pomona Valley District; Redlands, with several adjoining communities participating, and in the Los Angeles Metropolitan District, embracing the city of Los Angeles and such communities in Los Angeles County as were not included in a separate district Eisteddfod.

The contests embraced practically all departments of music, including elementary and high school musical groups, church choirs and choruses, community orchestras, community drama, oral arts and, in some of the districts, contests in various branches of art. The final contests, held jointly in Los Angeles and Glendale the week of June 6 to June 14, 1925, brought together the successful contestants from the seven district Eisteddfods. Banners and medals were given the winners in the district Eisteddfods and in the finals.

ITS BROADER SCOPE

Plans are now under way to broaden the scope of the Eisteddfod to embrace all sections of California next year. A number of other district Eisteddfods will be organized, and the Los Angeles metropolitan district will probably be organized on the district plan with borough or sectional contests within the city during the winter and with a final Los Angeles metropolitan contest in the early spring, preceding the final competition for all the district Eisteddfods.

The organization of many of the district Eisteddfods has been the means of stimulating civic support of music in a number of communities. In Inglewood, where the Bay Cities district Eisteddfod was held, financial support from both the municipality and the Chamber of Commerce was given; in Glendale the Community Service and Municipal Recreation department, largely supported by municipal funds, was the organizing agency for the Eisteddfod, and in Redlands and Pasadena the Chamber of Commerce gave financial support to the movement. In Pomona the latter agency took the initiative in starting the work, although not contributing financially to the movement. In Oxnard the local Community Service, which operates as the playground and recreation agency for the community, also furnished the executive background for the work.

Municipal support in musical projects in southern California is also evidenced in Venice, where the community sings on Thursday nights in the ballroom on the pier, attended by several thousand persons, are liberally supported by municipal funds. At Redlands, where the local community music movement had its beginning during the summer of 1924, municipal funds have very largely made possible the splendid development of music for all the people. The city trustees of Redlands recognizing the values and importance of this work during the past year voted more than \$3,000 for the work during the four months of the summer of 1925. In Glendale the municipality pays the salary of a director for the Glendale Symphony Orchestra and the Glendale Choral Club and provides some additional funds for the purchase of music and musical instruments for these organizations. In Alhambra, the success of the community sings maintained by the city funds during the year past has so impressed the city of Alhambra that public commendation of the work was made by one of the City officers recently, who also stated that municipal support of the work would be continued through the coming year.

A COMMISSION IN PROSPECT

During the spring of 1925 municipal support of music in Los Angeles was again evidenced by an appropriation by the city council of \$7,500 to provide for band concerts and community singing during a temporary period in the various parks of the city. With the reelection of Mayor George E. Cryer for a term of four years, the statement has been made, virtually from an official source, that a municipal music commission will be appointed in the near future to have jurisdiction over all musical projects for which municipal funds are appropriated. With the appointment of such a commission, a broad development along the lines of municipal music may be looked for in Los Angeles.

A WELDING INFLUENCE

Through the work of the California Eisteddfod Association, with its coordination of community music activities in the various district Eisteddfods, there is being accomplished a gradual welding together of the community music, art, and drama forces throughout Southern California. Regional conferences of the Eisteddfod Association, held in various communities which are a part of the movement, bring together many leaders in the community movement in Southern Cali-

fornia. Acquaintanceship and exchange of ideas through these conferences constitute a welding process, which in time is bound to exercise a potent influence in the people's art movement, which has become so important a part of the development of community life in Southern California.

* * * *

So much for a few of the high spots on the horizon of municipal music. Were there sufficient space, one might go further and fill in the picture with details as to many another flourishing civic music enterprise. For instance, there are the projects in the metropolitan centers such as the attractive outdoor concerts for New Yorkers both at the Lewishohn Stadium and wherever the Goldman Band holds forth; the band conclaves in Boston sponsored by the New England Festival Association and the ventures in "music by the people" fathered by some of Chicago's park commissions. Cities of smaller population are represented honorably by such accomplishments as the community development of instrumental music in Birmingham, Alabama; the unusual merging of school and community music systems that obtains at Winston-Salem, North Carolina, and other similar manifestations far too numerous to be chronicled in this volume.

Where any such significant civic music growth has been omitted from this book, it is probably due to one of two causes, either the limitations of space or the fact that many of those invited to submit reports did not take the trouble to do so. As a result of that failure to reply, this book does not present a complete picture of things as they stand. Nor is the information all contemporaneous as to date—this because of the period of a year over which the investigation extended. For that reason the book represents that most unusual thing in surveys, an understatement both as to the extent of the activities concerned and the amounts of money spent upon them. In other words, besides the annual expenditure of nearly five millions for municipal and school music—as traced in this survey—there is probably enough appropriation unrecorded to bring the sum well above six millions.

■

CHAPTER VII

EXTRACTS FROM LOCAL REPORTS

One is often told that figures never lie. Under the protection of that generality, various persons have undertaken to estimate how much is spent annually for music in this country and how. Inasmuch as Uncle Sam has never found time to make an exhaustive survey of the matter, there are no official sources as to facts. Each estimate, therefore, has been as authentic as the next. When we started to make the present investigation we felt that we might be able to bring forth figures and facts such as would be representative of at least one branch of music expenditure, even if they were not complete and official. That branch is the expenditure by municipal governments. In compiling the material that makes up the present chapter we had recourse to that most overworked American institution, the questionnaire. We prepared a questionnaire covering the major points of contact between the municipalities and the music of their people.

That questionnaire is reproduced below. The reader will note that we asked the municipalities how much they appropriated, how it was spent, what were the physical resources for the performances of music and wherein did the municipality touch those musical activities that most frequently engage the interest of city governments. The questionnaire follows:

National Bureau for the Advancement of Music

45 W. 45th Street

New York City

—QUESTIONNAIRE—

Name of City (.....) State (.....)

Name of Mayor (.....)

1. Does your municipality make an appropriation for music for the people?

2. If so, state amount appropriated during the current year, with subdivisions indicating the various purposes for which the money is used.

Total Appropriation.....

Allocated as follows:

3. Does your city have a municipal band and, if so, of how many players does it consist?
4. Does the city provide open-air band concerts for the public?.....
5. What bands are employed for these concerts and of how many players does each consist?
6. In what way does the city provide for supervision of the engagement of band musicians and of the choice of music for the programs?
7. Is there community singing with the band concerts?.....
8. Is there a special leader for the singing and, if so, is his salary paid by the city or from private funds? (Specify the source in the latter case)
9. Does the city have a municipal orchestra subsidized by the municipality, or a civic orchestra to which the municipality gives some financial support? If so, state its name.
10. In what way does the municipality contribute to indoor community singing or to other community concerts during the regular musical season?
11. Does the municipality possess an auditorium which is used for musical performances? If so, what is it called?.....
12. For what musical purposes is the use of the auditorium given free?.....
13. For what musical purposes, in general, is a rental charged?.....
14. Does the municipality possess a pipe organ?.....
If so, does it employ a municipal organist?.....
State his name.
15. How often are the municipal organ recitals offered?.....
16. Did your city have a Music Week in 1924?.....
17. If so, how much did the municipality appropriate toward the Music Week expenses?.....
18. Did the mayor act as honorary chairman of the Music Week committee?
19. Did he issue a Music Week proclamation?.....
20. Do you consider your Music Week beneficial in its effects?.....
21. Does your city have municipal or civic opera, and if so, in what form does the municipality give its support to the enterprise?.....
22. How much does your municipality appropriate annually to provide music teaching in the public and high schools?.....
23. Does the municipality employ a supervisor of public school music? State the name.

24. State the number, if any, of assistant supervisors and of special teachers of music, respectively
 25. Is there in your city a municipal music commission or civic music association or league?.....
 26. If not, would you like information as to the formation of such organizations in other cities?.....
 27. What is your opinion, as mayor, as to the desirability of a municipal appropriation for music for the people such as is made by various cities?
- (If this questionnaire is filled out by someone other than the Mayor, please quote the latter's opinion on the subject.)

Signature:

Mayor.

Address:

Date

(If this questionnaire is filled out by someone other than the Mayor, please state your official capacity.)

Early replies to our inquiry made us realize that we had stated one of the questions without sufficient clearness. This was No. 22: "How much does your municipality appropriate annually to provide music teaching in the public and high schools?" The replies to this were frequently "nothing" whereas we were aware that some of the cities thus replying had well developed school music systems. It was thus evident that the reply had been negative because in many cases the money for school music was not represented in the actual city budget, but came from some other source. We therefore sent out to the cities which had not replied satisfactorily a set of supplementary questions as follows:

1. From which of the above sources (Board of Education or School Board) or others do the funds come for public school music teaching in your city?
2. How much is spent annually for that purpose?
3. Who is the supervisor of public school music?
4. State the number, if any, of assistant supervisors and of special teachers of music, respectively?

Although we pressed our second inquiry with a follow up, there were still some cities that did not give us the complete facts. For that reason the figures given in this chapter as to appropriations (city, county or state) for musical use within the various cities are not complete in every case. In many instances both the general appropriation for music and the amount spent for school music are listed separately.

In other cases we were able to give only one figure or the other.

Anyone who has made up a questionnaire knows how difficult it is to frame the questions so that they will evoke from those replying the exact information that is desired. While some of our good friends who answered the present questionnaire did not give us just what we wanted to know as to some points, they supplied more than we had asked in other instances. In making the following extracts from the reports we naturally had to eliminate some of this interesting matter which was not germane to the chief points of our inquiry. Those main points, as the reader will see by analyzing our questionnaire, were the following:

Municipal band concerts and their maintenance; the existence of a community orchestra, community singing and civic opera; physical equipment in the form of a civic auditorium, municipal organ, etc.; the relation of the city to the Music Week movement; provision of music teaching in the public schools; the existence of a civic music commission or league; and a general opinion as to the advisability of municipal music appropriation.

Here follow the brief excerpts covering those cities which replied to our questionnaire, sent out to the mayors of cities with a population of 5,000 or more. The population of each given is that of the government census of 1921.

ALABAMA

BIRMINGHAM. Population: 178,270

Mayor: D. E. McLendon

Appropriation: \$10,000.

Allocated: \$3000 for municipal band.

\$4000 for municipal orchestra.

\$3000 for director.

Twenty-five open-air concerts by Municipal Band of thirty men in charge of Park Board.

Birmingham Municipal Orchestra.

Municipal Auditorium.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$63,875.

School music supervisor: Leta Kitts.

Staff: Forty-seven assistants.

FAIRFIELD. Population: 4,998**Mayor: M. W. Pratt**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music by School Board: \$1500.

School music supervisor: Bettie I. Mairs.

MOBILE. Population: 60,777**Mayor: R. V. Taylor**

Appropriation: \$300 for band concerts.

No municipal band.

Band concerts during summer season by local bands of twenty-six men under supervision of a citizens' committee.

A Music Week in 1924.

Appropriation for school music from general School Funds: \$2000.

School music supervisor: P. J. Colvin.

Staff: One assistant (band director).

MONTGOMERY. Population: 43,464**Mayor: W. A. Gunter, Jr.**

Appropriation: at times.

No municipal band.

Open-air concerts occasionally by local Shrine Band.

City Auditorium.

No Music Week in 1924.

Appropriation for school music by City Treasury: \$3000.

School music supervisor: Georgia Wagner.

Opinion: "Favorable."

Mayor Gunter.

TALLADEGA. Population: 6,546**Mayor: M. R. Joiner**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1000.

School music supervisor.

ARIZONA**PRESCOTT. Population: 4,300****Mayor: M. Goldwater**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$2200.

School music supervisor: Ethel B. Robinson.

Staff: One assistant (band and orchestra instructor.)

Opinion: "Good—if funds were available."

Mayor Goldwater.

ARKANSAS**FAYETTEVILLE.** Population: 5,362**Mayor:** Allen M. Wilson

No appropriation.

No municipal band.

University Auditorium and Ozark Theatre.

No Music Week in 1924.

School music supervisor: Mrs. Don Parmlee.*Opinion:* "Municipal appropriation for music not legal under our civic charter."*Mayor Wilson.***FORT SMITH.** Population: 28,870**Mayor:** D. L. Ford

No appropriation.

No municipal band.

Community singing with band concerts.

No Music Week in 1924.

Public school music budget from School Taxes: \$1,300.

School music supervisor not elected at time of report.

Staff: One assistant.**HOT SPRINGS.** Population: 11,695**Mayor:** Harry A. Jones

No appropriation.

No municipal band.

Open-air concerts by Chamber of Commerce Band of twenty-one men and Rotary Club Boys Band of seventy-five boys.

Community singing with band concerts.

Auditorium Theatre.

No Music Week in 1924.

Appropriation for school music from Public School Fund: \$2,250.

School music supervisor: Mrs. Marion Riggs.*Staff:* One assistant.**LITTLE ROCK.** Population: 64,997**Mayor:** Ben D. Brickhouse

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music; handled by School Board; school funds as any other subject.

School music supervisor: Mary E. Wylie.*Staff:* One for each high and junior high and one for each twelve-room ward school.**PARAGOULD.** Population: 6,306**Mayor:** J. H. McPherson

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Opinion: "Plan may be practicable for other communities, but hardly think Paragould could or would adopt it."

Mrs. Belle H. Wall,
Assistant Secretary.
Greene County Commercial Club.

VAN BUREN. Population: 5,224

Mayor: W. J. Martin

No appropriation.
No municipal band.
No Music Week in 1924.
No city budget for school music.

CALIFORNIA

ALAMEDA. Population: 28,806

Mayor: Frank Otis

No appropriation.
No municipal band.
Four School Auditoriums.
No Music Week in 1924.
Public school music budget: \$9000.
School music supervisor: Edith Mobley.
John F. Kafka, director of bands and orchestras.
Staff: One assistant supervisor.
One special teacher.

Opinion: "I believe in encouraging a love for music but hardly think Alameda's Council or Board of Education would appropriate money for 'music for the people.' We are in proximity to San Francisco, Oakland and Berkeley, which are larger cities and consequently have more or less activities. Many of our residents are San Francisco business men and commute daily to that city."

Mayor Otis.

ALHAMBRA. Population: 9,065

Mayor: N. W. Thompson

Appropriation: \$1,800.
Allocated: \$1200 for community singing.
\$ 600 for band.

No municipal band.
No Music Week in 1924.
Appropriation for school music from school funds: \$11,890.
School music supervisor: Georgia Shropshire, high school.
Islay Rogers, elementary.

Staff: Four assistants.

Opinion: "We are not in position to consider same at present time."

J. Lloyd Moore.

ANAHEIM. Population: 5,526

Mayor: E. H. Metcalf

Appropriation: Varying amount for band concerts.
No municipal band.

Open-air concerts by band of twenty-one men.

No Music Week in 1924.

Opinion: "I favor it, but financial considerations largely determine amount."

Mayor Metcalf.

BAKERSFIELD. Population: 18,638

Mayor: L. K. Stoner

No appropriation.

No municipal band.

A Music Week in 1924.

Appropriation for school music from School District: \$5000.

Music taught in schools by regular teachers.

BERKELEY. Population: 56,036

Mayor: Frank D. Stringham

No appropriation.

No municipal band.

City contemplating an election for a bond issue on auditorium.

No Music Week in 1924.

Appropriation for school music from the School District (three sources):

State funds	\$25,848.89	for salaries
County taxes	4,352.90	for equipment
City of Berkeley, 30c tax.....	476.61	for supplies and repairs

School music supervisor: Victorine Hartley.

Staff: Fifteen assistants.

Opinion: "Municipal appropriation for music not very necessary as funds are raised by subscriptions. We need a municipal auditorium."

Mayor Stringham.

CALEXICO. Population: 6,223

Mayor: T. J. West

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from School District: \$2500.

Opinion: "There has been no demand by the public for organizations of this nature. Do not think that support would be sufficient."

Richard Emerson,
City Clerk.

EL CENTRO. Population: 5,464

Mayor: W. H. Lavayea

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Public School Funds: \$4500.

School music supervisor: Winifred Pearson.

Staff: One assistant.

Opinion: "We have a very young city and consequently taxes are rather high, and I believe the people are more interested in a lower tax rate. Personally, I like the idea."

Mayor Lavayea.

EUREKA. Population: 12,923**Mayor: Oscar W. Lord**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$6150.

School music supervisor: F. B. Flowers.

Staff: Two assistants.

Opinion: "Not desirable."

Mayor Lord.

FRESNO. Population: 45,086**Mayor: T. G. Hart**

Appropriation: \$1700 for band concerts.

No municipal band.

Open-air concerts by C. H. Leonard's Band of thirty-one men.

City Auditorium.

A municipal organ.

No Music Week in 1924.

Public school music budget: \$12,000.

School music supervisor: Inez Coffin.

Staff: Eight assistant supervisors.

GLENDALE. Population: 13,536**Mayor: Spencer Robinson**

Appropriation: \$1000.

Allocated: \$500 for orchestra.

\$200 for music.

\$300 for miscellaneous purposes.

No municipal band.

Open-air concerts by local fraternal bands.

Leader of community singing paid by Community Service funds.

Glendale Community Symphony Orchestra.

A Music Week in 1924.

Appropriation for school music from School Board: \$6000.

School music supervisor: Miss Zigler.

Staff: Two, full time.

Two, part time.

Opinion: "A city without music is a graveyard. Glendale is a singing and playing city. Our orchestra and singers appear in surrounding cities and advertise our city as no other form of advertising can do; therefore, our city council is back of our music, if for no other reason than the publicity it gives Glendale."

Mayor Robinson.

HANFORD. Population: 5,388**Mayor: Rev. L. V. Lucas**

Appropriation: \$750 for town band and salary of director.

Eight open-air concerts by Municipal Band of forty players, mostly high school boys.

Municipal auditorium now being built.

No Music Week in 1924.

Public school music budget from School Board: \$6000.

Opinion: "Am trying to work to that end. I hope to have one evening per month given over to community music during the winter, or about nine months out of year, as soon as auditorium is complete."

Mayor Lucas.

LONG BEACH. Population: 55,593

Mayor: George E. Cryer

Appropriation: \$75,000. (See Chapter VI)

Open-air concerts on beach by Long Beach Municipal Band of thirty-four men.

Community singing in Municipal Auditorium.

Municipal Auditorium.

No Music Week in 1924.

Public school music budget: (no amount given).

LOS ANGELES. Population: 576,673

Mayor: George E. Cryer

Appropriation: \$4000.

Allocated: \$1500 for Music Week.

\$3000 for band concerts.

No municipal band.

Occasional open-air concerts including thirty free concerts during Music Week, volunteered by local, professional and amateur bands. Some of the band concerts were under the supervision of Antonette Sabel of the Bureau of Industrial Music, Chamber of Commerce

Community singing sponsored by city during Music Week.

A Music Week in 1924.

School music budget for year ending January 30, 1924: \$32,031.67.

School music supervisor: Katherine Stone (elementary schools).

Considerable staff of assistants.

California Eisteddfod Association.

Opinion: "Most desirable."

Alexander Stewart,

Executive Director,

California Eisteddfod Association.

MARYSVILLE. Population: 5,461

Mayor: Charles J. Baecker

Appropriation: \$2400 for municipal band.

Open-air concerts by Municipal Band of forty men.

Auditorium now being built.

No Music Week in 1924.

Appropriation for school music from special fund: \$6000.

School music supervisor: Bernice Starrett.

Staff: Two assistants.

MONROVIA. Population: 5,480

Mayor: A. J. Everest

Appropriation: \$1500.

Open-air concerts with a municipal band of twenty men.

Monrovia Municipal Orchestra.

No Music Week in 1924.

Appropriation for school music from Board of Education: (no amount given).

School music supervisor: A. K. Wilson.

Staff: Three assistants.

Opinion: "One of the finest educational functions a city can adopt."

H. F. Scoville,
City Manager.

MONTEREY. Population: 5,479

Mayor: Benjamin F. Wright

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: \$2,300.

School music supervisor: Amy Spafford.

Staff: Three assistants.

OAKLAND. Population: 216,261

Mayor: John L. Davie

Appropriation: \$8040 for band concerts.

Open-air concerts by municipal band of thirty-five pieces.

Municipal Auditorium.

No Music Week in 1924.

Public school music budget: \$109,935.04.

School music supervisor: Glen H. Woods.

Staff: Three assistants.

Opinion: "Favorable."

H. D. Weber,
Executive Secretary.

ONTARIO. Population: 7,280

Mayor: Willard S. Ball

Appropriation: \$2000 to \$2500.

Allocated: \$ 75 per month for leader.

\$125 each for concerts.

Open-air concerts by Municipal Band of twenty-six men.

No Music Week in 1924.

Public school music budget: \$2000 or \$2500.

School music supervisor: S. Earl Blakeslee.

Staff: Several assistants.

PALO ALTO. Population: 5,382

Mayor: Edwin A. Cottrell

No appropriation.

No municipal band.

Open-air concerts by Naval Reserve Band.

Community House.

No Music Week in 1924.

Appropriation for school music from General and Salary Funds:

\$3500 for elementary schools.

\$3000 for high school.

School music supervisors: Dorothy Lee, vocal.

C. Stern, instrumental.

C. A. Davidson, band, etc.

Staff: Three assistants.

Opinion: "This community includes Stanford University and six private schools. We have three series of programs running through the year and many individual concerts. No municipal money needed."

Mayor Cottrill.

PASADENA. Population: 48,354

City Manager: Cyrus W. Koiner

Appropriation: \$3000 for band concerts.

No municipal band.

Concerts provided by city, employing band entitled Pasadena Municipal Band of twenty-five men.

Occasional community singing with band concerts.

A Music Week in 1924.

Funds for school music controlled by the Pasadena Board of Education.

School music supervisors: Junia M. Wolff.

Abraham Miller.

Staff: Eight assistants.

Opinion: "As city manager I consider music very essential for the people of any municipality and provision should be made for appropriations wherewith it is possible to arrange for adequate music during the entire year, consisting of concerts in the open as well as in the auditorium. Pasadena spends a very large sum in connection with parks and recreation—in fact, 17 per cent. of the city's income, amounting in all to around \$50,000 a year average. While this is a very large sum for a city of our size, we do not include sufficient for music. It would cost the city at least \$75,000 to \$90,000 a year to support a municipal band and the time has not yet arrived in our city for making such an appropriation. However, we do have considerable music that goes in a gratuitous way in addition to that which we pay for."

C. W. Koiner,
City Manager.

PETALUMA. Population: 6,226

Mayor: W. L. Sales

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from State, County and District taxes: \$5,000.

School music supervisor: Ruth Hinckley.

Staff: Two assistants.

Opinion: "Fine if people would stand for extra taxing, which they would not."

Mayor Sales.

POMONA. Population: 13,505

Mayor: George H. Thomas

Appropriation: \$2400.

Open-air concerts by Municipal Band of twenty-four men.

Greek Theatre.

No Music Week in 1924.

Appropriation for school music comes from complete apportionment of district tax: \$600. This does not include teachers' salaries. It represents equipment and supplies.

School music supervisor: Jesse Joseph Coleman.

Staff: Five assistants.

Opinion: "Appropriation should be as liberal as finances will permit."

Mayor Thomas.

REDLANDS. Population: 9,571

Mayor: A. E. Brock

Appropriation: \$50 to \$200 for community singing.

No municipal band.

Open-air amphitheatre.

Community singing.

No Music Week in 1924.

Appropriation for school music by School Board: \$7500.

School music supervisor: Margaret Walsh.

Staff: Two assistants.

Civic Music Association.

Opinion: "Believe it a good investment."

Mayor Brock.

RIVERSIDE. Population: 19,341

Mayor: S. C. Evans.

Appropriation: \$2470 for concerts.

Twenty-six open-air concerts by a band of twenty-one men.

No Music Week in 1924.

Public school music budget: \$5000.

School music supervisor: Mrs. Cora A. Merry.

SACRAMENTO. Population: 65,857

Mayor: Albert Elkus

Appropriation: \$2000 for band concerts.

Open-air concerts by Municipal Band and Clark's Sacramento Band.

Symphony Orchestra. For 1925 the city council appropriated \$5000 to it as a subsidy.

Auditorium to be built next year.

A Music Week in 1924. City appropriated \$200 to 1924 Music Week and all organization and detail work was carried on by Recreation Department.

Appropriation for school music by City and State funds through local Board of Education: \$33,454.

School music supervisor: Mary E. Ireland.

Staff: Two assistant supervisors.

Four special high school teachers.

Two junior high school teachers.

Five instrumental teachers.

Opinion: "The Mayor and Council are favorable to music matters."

George Sim,

Superintendent of Recreation.

SAN BERNARDINO. Population: 18,721

Mayor: S. W. McNabb

No appropriation.

No municipal band.

Open-air concerts by Elks Band of twenty-five men provided by Chamber of Commerce.

Municipal Auditorium.

No Music Week in 1924.

Appropriation for school music from taxation: \$20,000.

20 per cent. from state.

80 per cent. from state and county taxation.

School music supervisor: Anna M. Aiken.

Staff: Nine assistants.

Opinion: "Very desirable. Have tried several times to have people change charter so as to allow city authorities to levy tax. We are progressing and I think it will be changed before many years."

Mayor McNabb.

SAN DIEGO. Population: 74,683

Mayor: John L. Bacon

No appropriation.

No municipal band.

Daily recitals on open-air organ provided by John D. Spreckels during the exposition of 1915. Salary of organist and upkeep of the instrument paid by Mr. Spreckels, the city maintaining the grounds and contributing janitor work for the building. Marine and Navy bands and High School Orchestra give concerts at organ pavilion. Community singing with organ concerts.

Leader of community singing paid by Community Music Funds raised by Community Chest.

Appropriation for school music from Board of Education (State and County Tax): \$26,000 (approximately).

School music supervisor: Mrs. Annie Marie Clark Ostrander.

Staff: Ten special teachers.

SAN FRANCISCO. Population: 506,676

Mayor: James Rolph, Jr.

Appropriation: \$25,000.

Allocated: \$15,000 for Park Band.

\$10,000 for Municipal Band.

Municipal Band of twenty-five men.

Open-air concerts by Golden Gate Park Band of thirty men.

The city gives a Winter Series of Symphony Concerts and a Spring Musical Festival annually in connection with San Francisco Musical Association. The city spends \$35,000 in this way, which brings an income for accessories that practically pays for itself.

City is just organizing a Municipal Chorus of 600 voices.

Exposition Auditorium.

A Municipal organ; Uda Waldrop, organist; organ recitals every Sunday afternoon during July, August and September.

A Music Week in 1924; city appropriation, \$2500.

Public school music budget: \$10,000.

School music supervisor: Estelle Carpenter.

Staff: Sixty assistants.

Opinion: "Very much in favor of same."

J. Emmet Hayden,

Member of the Board of Supervisors and Chairman
of Music Activities in Exposition Auditorium.

SAN JOSE. Population: 39,604

President of Council: Joseph T. Brooks

Appropriation: \$1000.

No municipal band.

Open-air concerts with band of fifteen or twenty men.

Community singing with band concerts.

A Music Week in 1924.

No city budget for school music.

School music supervisors: L. F. Jeffers, musical director for elementary schools.

George Matthews, musical director for high school.

SAN LEANDRO. Population: 5,703

Mayor: Edwin Duck

Appropriation: \$600 for band concerts.

No municipal band.

Twelve open-air concerts by band from American Federation of Musicians, Local

No. 510, consisting of twenty-two men.

A Music Week in 1924.

Public school music budget from School Board: \$3,200.

School music supervisor: Eloise Rathbone, grades.

Charles C. Way, band and orchestra.

Staff: One assistant.

Opinion: "Good."

Mayor Duck.

SAN LUIS OBISPO. Population: 5,895

Mayor: L. F. Ginsheimer

No appropriation.

No municipal band at present.

No Music Week in 1924.

Public school music budget: \$2500.

School music supervisor: Miss Carr.

Opinion: "Heartily favor it if possible."

Mayor Ginsheimer.

SAN RAFAEL. Population: 5,512

Mayor: D. D. Bowman

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from the Salary and Maintenance Fund: \$3000.

School music supervisor: H. Clinton Lewis.

Opinion: "It seems unnecessary here. This is a city of culture. We have the great Dominican Convent here, which is a nationally famous school for musicians. We have four good bands, yet we feel that we would like more and better music."

Mayor Bowman.

SANTA ANA. Population: 15,485

Mayor: J. W. Tubbs

Appropriation: \$1,798.82 for civic band.

Open-air concerts by Santa Ana Municipal Band.

No Music Week in 1924.

Public school music budget from Board of Education, Public School Tax: \$700.

Allocated: \$500 for high school.

\$200 for elementary.

School music supervisor: Mrs. M. Beeson.

Opinion: "Good."

E. L. Vegely,

City Clerk.

SANTA BARBARA. Population: 19,441

Mayor: C. M. Andera

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Helen Barnett.

Opinion: "I favor it."

Mayor Andera.

SANTA MONICA. Population: 15,252

Mayor: J. C. Steele

Appropriation: \$43,000.

Open-air concerts by Royal Italian Band of twenty-four men.

Municipal Auditorium.

A Music Week in 1924.

Appropriation for school music from school district funds: \$20,000.

School music supervisor: Frederick Martin.

Staff: Two assistants.

Opinion: "This city spends more for music than any other city of its size in the state."

Mayor Steele.

SANTA PAULA. Population: 3,967

Mayor: M. L. Steckel

Appropriation: \$100.

No municipal band.

Open-air concerts by Santa Paula Band of twenty men.

High School Auditorium.

No Music Week in 1924.

No special appropriation for school music.

School music supervisor: Herbert Johnson.

STOCKTON. Population: 40,296

Mayor: Raymond J. Wheeler

Appropriation: \$1500 for band concerts.

No municipal band.

Open-air concerts by Stockton City Band of twenty-five to thirty-five men.

Municipal Auditorium.

A Music Week in 1924.

Appropriation for school music from State, County and District Appropriations:

\$16,465.05.

\$ 5,587.66 for high school.

10,877.39 for elementary school.

School music supervisor: Ellen Patton.

Staff: Two teachers in high school.
One supervisor.
Three assistants in elementary schools.
Opinion: "The Mayor favors above."

V. L. Shaljian,
City Accountant.

COLORADO

COLORADO SPRINGS. Population: 30,105

Mayor: Ira Harris.

Appropriation: \$10,000 for municipal band.
Open-air concerts by Municipal Band of twenty-six men.
Community singing with band concerts.
Leader for singing paid by city.
Municipal Auditorium given rent free for any free concerts.
Appropriation for school music from School Funds: \$10,820.
School music supervisor: Nell Beard.
Staff: One special teacher in each school.

DENVER. Population: 256,491

Mayor: Benjamin F. Stapleton

Appropriation: \$18,000.

Allocated: Organist at City Auditorium, salary \$4000 per year.
Band for City Parks, thirty-six men, ten weeks at \$1800 per week.

Open-air concerts by Municipal Band of thirty-six men led by Henry E. Sachs.
Denver Symphony.

Denver Auditorium.

A municipal organ; organist, Clarence Reynolds.

A Music Week in 1924. Municipality appropriated \$3000.

No city budget for school music (School District expense).

School music supervisor: John C. Kendel.

Staff: Three assistant supervisors.

Forty-five special teachers.

FORT COLLINS. Population: 8,755

Mayor: F. R. Montgomery

No appropriation.

No municipal band.

Open-air concerts by Fort Collins Concert Band of thirty men.

No Music Week in 1924.

Public school music budget from general taxation: \$2,400.

School music supervisors: Ruby McIntyre, high school.
Kathryn Bauder, grade schools.

GRAND JUNCTION. Population: 8,665

Mayor: W. G. Hirons

Appropriation: \$676 for Public Band Concerts.

Open-air concerts by Grand Junction Concert Band of sixteen to twenty-four men.

Community singing with band concerts.

Municipal Auditorium given rent free for Music Week entertainments.

A Music Week in 1924.

School music appropriation from school funds: \$25,000.

School music supervisor: Harriett Moulton.

Opinion: "Good idea."

J. W. Norviel,

Community Service Director.

GREELEY. Population: 10,883

Mayor: W. S. Hayden

Appropriation: \$1800 for band concerts.

No municipal band.

Open-air concerts by private organization of about twenty men. Supervision by City Council.

No Music Week in 1924.

Public school music budget from taxation: \$4,000.

Allocated: \$3,400 for salaries.

\$600 for supplies.

School music supervisor: Harry Cline.

Staff: One assistant.

LOVELAND. Population: 5,279

Mayor: W. E. Banks

Appropriation: \$1000.

Open-air concerts by a municipal band of twenty-seven men.

A Music Week in 1924.

Appropriation for school music from school tax: (no amount given).

School music supervisor: Effie Smith.

PUEBLO. Population: 42,908

Mayor: John M. Jackson

Appropriation: \$4000.

Allocated: \$3500 for band concerts.

\$ 350 for Music Week.

\$ 150 for miscellaneous concerts.

Open-air concerts by Pueblo Municipal Band of twenty-one men, directed by William Samuel.

Community singing with band concerts.

City Auditorium.

A municipal organ; organist, Mabel Stackus; organ recitals once a month.

A Music Week in 1924. Municipality appropriated \$350.

No city budget for school music. Taken care of by School Board.

Opinion: "Approve of it."

Mayor Jackson.

STERLING. Population: 6,415

Mayor: H. B. Swedlund

Appropriation: \$3000.

Allocated: \$1200 for salary of band director.

\$1800 for concerts during summer.

Open-air concerts by a municipal band director.

A Music Week in 1924.

No city budget for school music.
School music director (band) paid jointly by the city and schools.
Staff: Two assistants.
Opinion: "Money well spent."

Mayor Swedlund.

TRINIDAD. Population: 10,906

Mayor: George Mason

Appropriation: \$750 for band concerts.

No municipal band.

Open-air concerts by Trinidad Band of twenty men, led by Frank Stone.

A Music Week in 1924.

Appropriation for school music from Board of Education School District Number One: \$4,000.

School music supervisor: Mrs. Katherine Hoy.

Staff: Two assistant supervisors.

Opinion: "For band concerts it is O. K."

Mayor Mason.

CONNECTICUT

BRIDGEPORT. Population: 143,555

Mayor: F. William Behrens

Appropriation: \$1500 for band concerts.

No municipal band.

Open-air concerts during summer by Wheeler and Wilson Band, Harvey Hubbell Band, Coast Artillery Band and Italian Marine Band. These are local organizations and consist of twenty-six men each.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$7300.

School music supervisor: Clayton P. Stevens.

Staff: One assistant supervisor.

One instructor of music.

BRISTOL. Population: 20,620

Mayor: John F. Wade

Appropriation: (no amount given).

No municipal band.

Two local bands, New Departure Band of thirty men and Bristol Brass Band of thirty men.

Community Theatre and High School Auditorium.

No Music Week in 1924.

Public school music budget: \$6600.

School music supervisor: Elizabeth Gleason.

Staff: Two assistants.

DANBURY. Population: 22,325

Mayor: A. Homer Fillow

Appropriation: \$500 for band concerts. (Appropriation has not been called for in two years.)

No municipal band.

No Music Week in 1924.

Public school music budget: \$2000.

School music supervisor: Jennie B. Raymond.

EAST HARTFORD. Population: 11,648

First Selectman: Frank Roberts

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from town through School Board: \$1,741.11.

School music supervisor: Hazel H. Partch.

Opinion: "Could not be used here. Proximity of East Hartford to Hartford makes municipal musicales and various other municipal gatherings of that nature impractical for this town. We are included in musicales, etc., given by city of Hartford, so that our townspeople patronize them instead of local ones."

Ruth S. Cloyes,

Town Clerk.

FAIRFIELD. Population: 11,475

First Selectman: Frederick A. Burr

Appropriation: \$1000.

Open-air concerts by Fairfield (municipal) Band of twenty-nine or thirty men.

High School Auditorium.

A Music Week in 1924.

No public school music teaching.

HAMDEN. Population: 8,611

First Selectman: George W. Warner

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1700.

School music supervisor: Dorothy M. Greene.

HARTFORD. Population: 138,036

Mayor: H. C. Stevens

No appropriation.

No municipal band.

Colt Park Orchestra at Colt Park maintained by city.

No music Week in 1924.

Appropriation for school music from General Budget of the city government.

MANCHESTER. Population: 18,370

Mayor: Robert V. Treat

No appropriation.

No municipal band.

High School Hall.

A Music Week in 1924.

Public school music budget: \$10,000 (estimated).

School music supervisors: Annie H. Palmer, District 1—8, inc.

E. Marion Dorward, District 9.

MERIDEN. Population: 34,764**Mayor: Henry King**

No appropriation.

No municipal band.

City Hall.

A Music Week in 1924.

Public school music teaching provided by Board of Education regularly.

School music supervisor: Douglas A. Smith.

NEW BRITAIN. Population: 59,316**Mayor: A. M. Paonessa**

Appropriation: (no amount given).

No municipal band.

Open-air concerts by Eddy-Glover Band and Philharmonic Band of twenty men each.

Central Junior High School Auditorium.

No Music Week in 1924.

Public school music budget: \$5000.

School music supervisor: Professor Davis.

Staff: Part-time assistants.

NEW HAVEN. Population: 162,537**Mayor: David E. Fitzgerald**

No appropriation.

No municipal band.

Open-air concerts by different local bands of about twenty-five men.

A Music Week in 1924.

Public school music budget: (no definite sum).

School music supervisor: William E. Brown.

Staff: Three assistants.

NEW LONDON. Population: 25,688**Mayor: Waldo E. Clark**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from school appropriation: \$1650.

School music supervisor: Mrs. Percie Huddle.

Opinion: "The idea is excellent. To date there has not been sufficient public demand, therefore the City Council has made no appropriation."

William A. Holt,
City Manager.

ROCKVILLE. Population: 7,726**Mayor: J. P. Cameron**

Appropriation: \$500 for band concerts.

No municipal band.

Open-air concerts by three or more different bands. Supervised by Finance Committee of City Council.

A Music Week in 1924.

No city budget for school music. Town government has charge of school.

School music supervisor: Malcolm B. Humphreys.

Opinion: "The people seem to enjoy the band concerts."

Mayor Cameron.

SEYMOUR. Population: 6,781
First Selectman: John A. Griffith

No municipal appropriation.

No municipal band.

Open-air concerts at times by Nonowaka or Red Men's Band.

No Music Week in 1924.

Public school music budget: \$700.

School music supervisor: Mrs. Von Mannucily.

Staff: One assistant.

Opinion: "Seymour is too small."

John A. Griffith.

SOUTHINGTON. Population: 8,440
Mayor: A. J. Cutting

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from School Board: \$1500.

School music supervisor: Belle Stowell.

STAFFORD SPRINGS. Population: 3,383
Mayor: James Sheppard, Jr.

No appropriation.

No municipal band.

Open-air concerts by local bands.

Warren Town Hall.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1800.

School music supervisor: Mrs. Nichols.

Opinion: "Do not think it is necessary in town of our size."

Mayor Sheppard.

STAMFORD. Population: 40,067
Mayor: Alfred N. Phillips, Jr.

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music taken care of by the Town of Stamford, a separate unit of government in Stamford.

School music supervisor: Clayton E. Hotchkiss.

STRATFORD. Population: 12,347
Mayor: Donald Sammis

No appropriation.

No municipal band.

Sterling Hall.

A Music Week in 1924.

Public school music budget: \$3000. Salary of general supervisor and also musical director in the high school under the Board of Education.

Opinion: "The present financial condition of municipality prohibits many of the desirable modern city activities. Our present efforts are mainly directed toward bringing our schools into better shape and providing additional school rooms. Musical activities will come along with development of playgrounds, parks and other desirable municipal activities."

Mayor Sammis.

WEST HARTFORD. Population: 8,854

Town Manager: B. I. Miller

No appropriation.

No municipal band.

Town Hall, two Junior High School Auditoriums, one Senior High School Auditorium.

No Music Week in 1924.

Public school music budget: \$5000.

School music supervisor: Dana S. Merriman.

Staff: One assistant.

WILLIMANTIC. Population: 12,330

Acting Mayor: George W. Hickey

No appropriation.

No municipal band.

Town Hall or High School Auditorium.

No Music Week in 1924.

Appropriation for school music from town taxes: \$1500.

School music supervisor: C. S. Caswell.

Opinion: "It would be very fine, but more important items are being sacrificed and must be considered first."

Acting Mayor Hickey.

WINSTED. Population: 8,248

Mayor: William C. Kemp

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1000.

School music supervisor: Miss Butler.

Opinion: "The local band concerts were discontinued solely because the bands were organized simply to get the appropriation and the music was not up to par. It seems difficult to keep a band going in a town of this size as the musical jealousy usually disrupts and some will play if one man is leader and others want some one else."

Mayor Kemp.

DELAWARE

WILMINGTON. Population: 110,168

Mayor: George W. K. Forrest

Appropriation: \$2500 for band concerts.

A municipal band of twenty-five men.

Open-air concerts by band of twenty to thirty-five men.

Community singing with band concerts.

A Music Week in 1924.

Public school music budget: \$13,000 to \$15,000.

School music supervisor: Ruth Storms.

Staff: Six special teachers.

Opinion: "It is a great benefit, educationally, and should be included in city's budget."

Elwood W. Bartram,

Secretary to Mayor.

DISTRICT OF COLUMBIA

WASHINGTON. Population: 437,571

Board of Three Commissioners

No appropriation.

No municipal band.

Open-air concerts by the Marine Band and various Army bands, in charge of Lieutenant Colonel C. O. Sherrill.

Central High School Auditorium.

No Music Week in 1924.

Appropriation for school music: \$51,864.83.

School music supervisor: Dr. Edwin N. C. Barnes.

Staff: Thirty-five assistants.

Opinion: "Not believed necessary here."

Daniel E. Garges,

Secretary, Board of Commissioners.

FLORIDA

DAYTONA. Population: 5,445

Mayor: Stanley C. Archibald

Appropriation: \$12,250 for band.

Municipal Band of nineteen men organized by Arthur Amsden.

Band concerts for fifteen weeks in winter.

Community singing with band concerts, conducted by bandmaster.

Casino Burgoyne given free for band concerts.

No Music Week in 1924.

Appropriation for school music from local District taxes: \$1260.

School music supervisor: Marguerite Porter.

KEY WEST. Population: 18,749

Mayor: F. H. Ladd

No appropriation.

No municipal band.

Open-air concerts by band given for two months in 1923.

No Music Week in 1924.

No aid given to music teaching in the schools of the city.

Opinion: "Am in favor of it, but our city is not in a position, financially, to do it."

Mayor Ladd.

LAKELAND. Population: 7,062**Mayor: D. C. Boswell***Appropriation:* \$8000 for band.

No municipal band.

Open-air concerts (in winter) by band of twenty men, details supervised by City Manager.

Have just bonded \$150,000 for an auditorium.

No Music Week in 1924.

No public school music budget.

MIAMI. Population: 29,549**Mayor: E. C. Romfh***Appropriation:* \$50,000.

Allocated: \$37,000 for concerts by Pryor's Band during winter months.

\$13,000 for concerts by local band during summer months.

No municipal band.

Open-air concerts by Pryor's Band of twenty-five men and Sleight's Band of fifteen men.

No Music Week in 1924.

PENSACOLA. Population: 31,035**Mayor: J. H. Bayliss**

No appropriation.

No municipal band.

High School Auditorium.

No Music Week in 1924.

Music is not taught in the Pensacola public schools.

Opinion: "Favorable."*Mayor Bayliss.***ST. AUGUSTINE. Population: 6,192****Mayor: P. R. Perry***Appropriation:* \$16,000.

Allocated: \$13,500 for winter music by imported band.

\$ 2,500 for summer music by local band.

Open-air concerts by municipal band of twenty-four men.

Community singing occasionally with band concerts, using volunteer leaders.

No Music Week in 1924.

No city budget for school music.

Opinion: "We feel a benefit from bands."*Eugene Masters,**City Manager.***PALATKA. Population: 5,102****Mayor: Howell A. Davis***Appropriation:* \$1200 for municipal band.

Open-air concerts by Shearouse's Palatka Band of twenty-four men and Rotary Boys Band of forty-two players.

No Music Week in 1924.

Appropriation has been made for school music from special tax School District Funds by Board of Public Instruction: \$1000.

Music suspended from the schools this year for lack of funds.

School music supervisor: Mrs. E. L. Mann.

ST. PETERSBURG. Population: 14,237

Mayor: R. S. Pearce

Appropriation: \$35,600.

Open-air concerts by Sunshine City Band of twenty-four men and Royal Scotch Highlanders of thirty men.

Williams Park Open-air Auditorium, rent free for band concerts.

No Music Week in 1924.

School music supervisor: Goodrich Greer.

Opinion: "Favor same."

Mayor Pearce.

TAMPA. Population: 5,160

Mayor: Perry G. Wall

Appropriation: \$20,000.

No municipal band.

Open-air concerts by different bands of about twenty men. Concerts supervised by committee from Board of Trade.

Outside band shell used for concerts. Municipal auditorium now under consideration.

A Music Week in 1924.

Public school music teaching provided by County.

One supervisor of music in grade schools.

Opinion: "Think the appropriation of money for music very helpful. Should be more of it. Believe also in community singing in various sections of town, then competition between those sections, etc."

R. Wallace Davis,
Secretary, City Commission.

GEORGIA

ALBANY. Population: 11,555

Mayor: W. M. Legg

No appropriation.

No municipal band.

Municipal Auditorium given rent free for civic and similar purposes.

No Music Week in 1924.

Public school music budget from Board of Education: \$1,800.

School music supervisor: Sarah Jones.

ATLANTA. Population: 200,616

Mayor: Walter A. Sims

Appropriation: \$2000 for band concerts in the public parks. The Georgia Railway and Power Co. also contributed \$2000 in consideration of greatly increased street car patronage to the parks.

No municipal band. A private band hired by the city.

Open-air concerts by Barber's Band of sixteen men.

Auditorium and Armory.

A municipal pipe organ; organist, Charles A. Sheldon, Jr.; organ recitals every Sunday.

A Music Week in 1924.

School music appropriation from public treasury. Exact sum not known. Music is part of the regular curriculum in the schools.

School music supervisor: Kate Harralson.

Staff: One assistant.

Several teachers.

COLUMBUS. Population: 31,125

Mayor: J. H. Dimon

Appropriation: \$650.

Allocated: \$400 for band concerts.

\$250 for community music.

No municipal band.

Open-air concerts by P. K. O. S. Band (fraternal) of thirty-five men and Military Band of twenty-eight men. Supervision by Director of Recreation.

No Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Elizabeth Deignan.

Opinion: "Very much needed and Columbus will do more when funds are available."

Walter J. Cartier,

Director, Department of Recreation.

CORDELE. Population: 6,538

City Manager: C. D. Terrell

No appropriation.

No municipal band. Only local band of sixteen men.

Community singing with concerts, with volunteer leader.

National Guard Auditorium, rent free for all purposes.

No Music Week in 1924.

No city budget for school music. Pupils are under private teachers.

Opinion: "This matter has not been mentioned previously in our city."

C. D. Terrell,

City Manager.

DALTON. Population: 5,222

Mayor: J. G. McAfee

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Opinion: "Would be O. K. if we had the means."

Mayor McAfee.

DUBLIN. Population: 7,707

Mayor: H. R. Moffett

No appropriation.

No municipal band.

High School Auditorium given rent free for educational programs.

No Music Week in 1924.

Public school music budget: Board of Education makes appropriation for two teachers in public schools.

School music supervisor: Mrs. D. W. Gilbert.

Staff: One assistant.

Opinion: "O. K. if it can keep citizens interested."

Mayor Moffett.

ELBERTON. Population: 6,475

Mayor: John T. Dennis, Jr.

Appropriation: \$1500.

Open-air concerts by Elberton Municipal Band of fifty men.

School Auditorium, rent free for all purposes.

No Music Week in 1924.

Municipality employs a music teacher for the high school.

School music supervisor: Melissa Davis.

Opinion: "Good."

Mayor Dennis.

FITZGERALD. Population: 6,870

Mayor: G. H. Mayes

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Mr. Tinsley (1923-24).

Opinion: "Am in favor, but present conditions will not permit."

Mayor Mayes.

GRIFFIN. Population: 8,240

Chairman of Commissioners: John W. Gresham

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: \$1,000.

School music supervisor: Allene Cumming.

LA GRANGE. Population: 17,038

Mayor: G. C. Hunter

No appropriation.

No municipal band.

No Music Week in 1924.

School music fees are paid by students taking music. \$1800 spent annually for the purpose.

School music supervisor: Kate Wilkerson.

Opinion: "I am heartily in favor of same."

Mayor Hunter.

MACON. Population: 52,995

Mayor: Luther Williams

No appropriation.

No municipal band.

City Hall Auditorium now used, but new one to cost \$600,000 to be ready shortly.

A Music Week in 1924.

Appropriation for school music from county: \$2000.

School music director.

Opinion: "My opinion is that we want all we can get, but city is not educated up to carry out my eager views on the subject."

Mayor Williams.

ROME. Population: 13,252

Mayor: E. E. Lindsey

No appropriation.

No municipal band.

Rome Symphony Orchestra, sponsored by Music Lovers' Club. It consists of forty men.

City Auditorium given free for various musical purposes.

A Music Week in 1924.

Public school music budget: \$900.

School music supervisor: Mrs. H. Hull.

WAYCROSS. Population: 18,068

Mayor: J. L. Walker

No appropriation.

No municipal band.

City formerly appropriated \$50 monthly to a band, now disorganized.

Only contribution made by city to music is rental space in Municipal Auditorium to Waycross Choral Club.

There is no music taught in public schools here.

IDAHO

BOISE. Population: 21,393

Mayor: Eugene B. Sherman

Appropriation: \$3500.

Allocated: \$2500 for band.

\$1000 for Music Week.

Open-air concerts by a municipal band of forty men.

High School Auditorium given free for public concerts.

A Music Week in 1924.

Public school music budget: \$6000.

School music supervisor: Albert Tompkins.

Staff: Two assistant supervisors.

Civic Festival Chorus.

Opinion: "Good in moderation."

Mayor Sherman.

IDAHO FALLS. Population: 8,064

Mayor: Ralph A. Louis

Appropriation: \$750 for bandmaster only.

No municipal band.

No Music Week in 1924.

School music carried on by school board.

School music supervisor: Mrs. George Opperly.

Opinion: "That it is a good thing when properly used."

Mayor Louis.

LEWISTON. Population: 6,574

Mayor: William Thompson

Appropriation: \$900 for bandmaster.

Open-air concerts by band of about twenty men.

No Music Week in 1924.

Public school music budget from School Board: \$1,600 (about).

School music supervisor: Frances O. Omans.

TWIN FALLS. Population: 8,324

Mayor: Shad L. Hodgin

No appropriation.

Open-air concerts by a municipal band of twenty-five men, sometimes.

No Music Week in 1924.

Public school music budget from Board of Education: \$4,200.

School music supervisor: Mary Jane Miller.

Staff: Two assistants.

ILLINOIS

ALTON. Population: 24,682

Mayor: John Elble

Appropriation: Park Board tax used for music.

No municipal band.

Open-air concerts by White Hussar Band.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Mary Maguire.

BELLEVILLE. Population: 24,741

Mayor: Joseph J. Anton

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music (taxation).

School music supervisor: Ernst Daab.

CAIRO. Population: 15,203

Mayor: Walter H. Wood

No appropriation.

No municipal band.

Open-air concerts provided by Kiwanis Club and utilizing Knights of Pythias Band of thirty men.

Community singing without band concerts.

Liberty Hall and Cairo Public Library.

No Music Week in 1924.

No city budget for school music. Board of Education handles this.

School music supervisor: Lorene Jones.

Staff: One assistant.

Opinion: "I am in a position to know that the city is unable to appropriate funds for musical activities."

Effie A. Lansden,
Librarian, Cairo Public Library.

CARLINVILLE. Population: 5,212

Mayor: Victor Hemphill

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Sadie Brown.

Opinion: "It is desirable but not practical in Carlinville because of scant revenues."
Mayor Hemphill.

CENTRALIA. Population: 12,491

Mayor: John McNeil

No appropriation.

No municipal band.

Local band of fifteen to twenty resident musicians.

No Music Week in 1924.

School music appropriation from Board of Education: \$3100.

School music supervisor: Edith B. Stiles.

Staff: One assistant (band and orchestra instructor).

Opinion: "It happens that the writer is a musician of reputation through this section and has conducted band and other concerts for many years and would be glad to see municipal or other public concerts promoted, and further, would be glad to take advantage of our statutory provision for public concerts, etc., but for the fact that any agitation for the use of our taxing ability for musical purposes might be construed as a subversion of political influence to personal advantage."

Mayor McNeil.

CLINTON. Population: 5,898

Mayor: Charles W. Carter

No appropriation.

No municipal band.

Two band concerts every week by The Clinton Band of thirty men and The Clinton Junior Band of seventy-five players.

No Music Week in 1924.

No city budget for school music. School music instruction paid for from school funds.

Opinion: "Highly desirable."

Mayor Carter.

DANVILLE. Population: 33,750

Mayor: T. F. Shouse

Appropriation: \$1800.

Open-air concerts by Danville Municipal Band of twenty-five men.

No Music Week in 1924.

Appropriation for school music from school District funds: \$6100.

School music supervisors: Mrs. Ella C. White.

Ruth Guy.

Karl A. Koynor in high school.

Opinion: "I think it should have favorable consideration."

Mayor Shouse.

DECATUR. Population: 43,818

Mayor: Elmer A. Elder

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from the regular Education Fund of the public schools: \$67.25.

School music supervisor: Mayme E. Irons.

Staff: Three special teachers.

Opinion: "Band concerts in the past have been financed by private subscription. Illinois laws do not provide for an appropriation for municipal concerts."

Arthur L. McNabb,
Commissioner.

DIXON. Population: 8,191

Mayor: Frank D. Palmer

No appropriation.

No municipal band.

Open-air concerts by Y. M. C. A. Boys' Band of twenty-five or thirty players.

No Music Week in 1924.

No city budget for school music. Under the schools.

School music supervisors: Mrs. Ella C. White.

Opinion: "Desirable but hard to put across."

Mayor Palmer.

EAST ST. LOUIS. Population: 66,740

Mayor: M. M. Stephens

No appropriation.

No municipal band.

High School Auditorium, given rent free for free concerts.

No Music Week in 1924.

Public school music budget: Board of Education taxes property.

School music supervisor: Julia Kelsey.

Staff: One assistant supervisor.

Three special teachers.

Opinion: "The schools and parks of this city have no direct connection with the municipality, each having their own boards, etc., but the Board of Education by law may levy an amount not exceeding 3 per cent. on the equalized assessed valuation of the property of the district, and the funds received from this levy are used strictly for educational purposes, which include music instruction in all of our public schools."

Mayor Stephens.

EDWARDSVILLE. Population: 5,336

Mayor: Frank L. Nash

Appropriation: \$1200 for band concerts.

No municipal band.

Twelve open-air concerts by Edwardsville Concert Band of thirty-six men.
No Music Week in 1924.

EVANSTON. Population: 37,234

Mayor: Harry P. Pearsons

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Professor Osborne McConathy, director.

Staff: One assistant.

Opinion: "Had better be done through an association."

Mayor Pearsons.

FOREST PARK. Population: 10,768

Mayor: H. Hand

No appropriation.

No municipal band.

Open-air concerts by home bands of twenty to thirty men.

No Music Week in 1924.

No paid teacher of music in schools.

Opinion: "I would be in favor of it, if we could get the money."

Mayor Hand.

GALESBURG. Population: 23,785

Mayor: E. W. Murcen

Appropriation: \$75 for Decoration Day (band concerts paid for out of Park Fund).

Open-air concerts by local, High School and Fraternal bands.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$2000.

School music supervisor: J. Glage Strong.

Staff: Two assistants.

Opinion: "Favorable."

Mayor Murcen.

GRANITE CITY. Population: 14,557

City Clerk: Edwin Rigg

No appropriation.

No municipal band.

Open-air concerts by band obtained from various sources. Fund provided for by public subscription.

No Music Week in 1924.

No city budget for school music. School taxes only. Several teachers employed by school.

Opinion: "It may appeal to those interested in music. I don't think it would appeal here."

Edwin Rigg.

HARRISBURG. Population: 7,125

Mayor: Guy Patterson

No appropriation.

Open-air concerts, provided by merchants, by a municipal band of thirty-five men.

No Music Week in 1924.

Appropriation for school music from School Board out of School Fund: \$5,000.

School music supervisors: Blain Boicourt.

Edna Colb.

Staff: Two supervisors.

Three assistants.

HIGHLAND PARK. Population: 6,167

Mayor: Samuel M. Hastings

No appropriation.

No municipal band.

Open-air concerts by Deerfield Shields Highland School Band of twenty-five men.

No Music Week in 1924.

No city budget for school music (paid by School Districts).

Opinion: "We do not find it necessary as Ravinia Park furnishes us with two delightful programs daily throughout the season."

E. A. Warren,
City Clerk.

HILLSBORO. Population: 5,074

Mayor: Charles Weber

No appropriation.

Open-air concerts by Hillsboro Band of twenty-five or thirty men.

No Music Week in 1924.

No city budget for school music. Only the regular term in school.

School music supervisor: Emma Gilmore.

Opinion: "Think it would be a good plan."

Mayor Weber.

HOOPESTON. Population: 5,451

Mayor: John A. Heaton

Appropriation: \$1000 for band.

No municipal band.

McFerver Park Pavilion.

Open-air concerts with band of eighteen men.

Public school music not in charge of city.

School music supervisor: Julia Gillmore.

Opinion: "All right."

Mayor Heaton.

JACKSONVILLE. Population: 15,713

Mayor: E. E. Crabtree

No appropriation.

Open-air concerts by Municipal Band of thirty men and Musicians' Union Band.

High School Auditorium.

No Music Week in 1924.

Appropriation for school music by Board of Education from the general budget: \$3300.

School music supervisor: Lena Hopper.

Staff: Two assistants.

Opinion: "Would be very glad to make an appropriation, but it is financially impossible. Chamber of Commerce assists the Municipal Band financially."

Mayor Crabtree.

KEWANEE. Population: 16,026**Mayor: James H. Andrews**

Appropriation: \$500. Also \$500 appropriated by Kewanee Park Board.

No municipal band.

Ten open-air concerts by Kewanee Military Band.

City Hall given rent free for free concerts.

No Music Week in 1924.

No city budget for school music.

School music: Board of Education offers music teachers and instruction.

Staff: Two or three assistant supervisors.

Opinion: "I should approve of it."

Mayor Andrews.

LA GRANGE. Population: 6,525**Mayor: A. R. Ames**

No appropriation.

No municipal band.

The Suburban Band of La Grange, a private organization maintained partly by popular subscription, gives open-air concerts in the summer. There is also a children's band in the Illinois Masonic Orphans' Home, which gives open-air music.

No Music Week in 1924.

No city budget for school music.

LITCHFIELD. Population: 6,215**Mayor: John W. Rea**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from School Board: \$2500.

School music supervisors: Faye Mills.

Mabel Hall.

MATTOON. Population: 13,552**Mayor: Carl H. Ozer**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1700.

School music supervisor: Mrs. Elizabeth McNair.

A Civic Music Association.

Opinion: "Not necessary."

Mayor Ozer.

MOLINE. Population: 30,734**Mayor: C. W. Sandstrom**

No appropriation.

No municipal band.

Community Service has Community Band of forty men.

Community singing with band concerts.

Tri-City Symphony Orchestra (Moline, Davenport and Rock Island) of fifty men,

conducted by Ludwig Becker of Chicago and maintained by public and private contributions.

A Music Week in 1924.

Public school music budget: \$4000.

School music supervisor: Ina Dunlap.

Staff: Two assistants.

Opinion: "All right, but no funds."

Mayor Sandstrom.

MT. VERNON. Population: 9,815

Mayor: J. A. Koons

No appropriation.

No municipal band.

Open-air concerts in Park by Arco Band.

No Music Week in 1924.

Public school music budget from Board of Education.

School music supervisor: Florence Lyons.

MURPHYSBORO. Population: 10,703

Mayor: Gus Blair

No appropriation.

No municipal band.

Open-air concerts by local organization.

No Music Week in 1924.

No city budget for school music. School tax is separate from city.

Staff: One assistant.

Opinion: "Probably desirable but not possible at this time."

Mayor Blair.

NORMAL. Population: 5,143

Mayor: F. S. Foulk

No appropriation.

No municipal band.

A Music Week in 1924.

Opinion: "Just the thing if we had a municipal hall."

Mayor Foulk.

OAK PARK. Population: 39,858

President: Willis McFeely

No appropriation.

No municipal band.

Siloam Commandery No. 54, Knights Templar, usually give three to five concerts each year.

No Music Week in 1924.

Appropriation for school music from High School Board of Education: \$4800.

School music supervisor: Anton H. Embs.

PEKIN. Population: 12,086

Mayor: Ben F. Michael

Appropriation: \$600.

Allocated: \$150 for Memorial Day Services.

\$450 for band concerts at Park.

Open-air concerts by Pekin Municipal Band of twenty men.
Community High School rent free for school purposes.
No Music Week in 1924.
Public school music budget: \$1500.
School music supervisor: Anna Himmelheber.
Staff: Two assistants.

PEORIA. Population: 76,121

Mayor: Edward N. Woodruff

No appropriation.
No municipal band.
No Music Week in 1924.
No city budget for school music. Appropriations by school administration.
School music supervisor: Clara Dailey.
Staff: Four assistants.
Opinion: "I heartily approve entertainments financed by municipality. Especially do I approve a public musical program, either instrumental or otherwise."
Mayor Woodruff.

PONTIAC. Population: 6,664

Mayor: B. R. Thompson

No appropriation.
No municipal band.
No Music Week in 1924.
Public school music budget from School Board: \$2000.
School music staff: Two assistants.
Opinion: "I believe in it."

Mayor Thompson.

QUINCY. Population: 35,978

Mayor: William B. Smiley

No appropriation.
No municipal band.
Music Club has open-air concerts by Illinois State Band.
Community singing with band concerts.
Special leader for singing paid from private funds. Popular subscription.
High School Auditorium.
A Music Week in 1924.
Appropriation for school music from Board of Education: \$4700.
School music supervisor: Maude Harding.
Staff: Nine assistant supervisors.
Four special teachers.
Civic Music Association. Organized by Music Club.
Opinion: "Know nothing whatever about music, but am heartily in favor of coöperating with whatever advancement may be proposed and advocated by the Music Club."

Mayor Smiley,

ROCK ISLAND. Population: 35,177

Mayor: Walter A. Rosenfield

No appropriation.
No municipal band.

Tri-City Symphony Orchestra (Rock Island, Moline and Davenport) supported by public and private contributions.

A Music Week in 1924.

Public school music budget: \$5000.

School music supervisor: Gladys Allison.

Staff: Four assistants.

Opinion: "Desirable, but too expensive."

Mayor Rosenfield.

SPRINGFIELD. Population: 59,183

Mayor: S. A. Bullard

No appropriation.

No municipal band. Two city bands of thirty-five men each. Also Colored Band.

Open-air concerts by Illinois Watch Company's Band and Capital City Band.

State Arsenal, rent free for all purposes.

No Music Week in 1924.

Public school music budget from Board of Education: \$2600.

School music supervisor.

Opinion: "Am favorable to it. Lack of funds stops us."

Mayor Bullard.

SPRING VALLEY. Population: 6,493

Mayor: Charles W. Knapp

No appropriation.

Ten open-air concerts by Municipal Band of twenty men.

No Music Week in 1924.

Public school music budget from Board of Education.

School music supervisor: J. T. Fletcher.

STREATOR. Population: 14,779

Mayor: Samuel I. Myer

Appropriation: \$1000.

No municipal band.

Open-air concerts by local band of twenty-five men.

No Music Week in 1924.

Civic Music Association.

Appropriation for school music from Board of Education: \$3500.

School music supervisor: Irma Curry.

Staff: Two special teachers.

Opinion: "I think it is money well spent."

Mayor Myer.

URBANA. Population: 10,244

Mayor: Frank M. Leslie

No appropriation.

No municipal band.

Open-air concerts by Community Band of thirty-five men, financed by merchants.

No Music Week in 1924.

Public school music budget from Board of Education.

School music supervisor: Miss Mitchell, grade school; Roy De Vorck, high school.

Opinion: "Impossible to most smaller cities because of restricted revenues and large demands."

Mayor Leslie.

WAUKEGAN. Population: 19,226**Mayor: Theodore H. Durst**

No appropriation.

No municipal band.

Band of Elks Lodge in this city gives concerts weekly in our parks free to the city and public.

No Music Week in 1924.

No city budget for school music. Taken care of by School Board.

WILMETTE. Population: 7,814**President: Edward Zipf**

As Wilmette is a suburb of Chicago, nothing is done by the village for music appropriation.

Public schools have a Band and Orchestra of 125 boys.

A Music Memory Contest.

Monthly Symphony Concerts.

WINNETKA. Population: 6,694**Mayor: John S. Miller, Jr.**

No appropriation.

No municipal band. Only Chamber of Commerce Band of twenty-five men.

Community singing Christmas Eve.

Community House.

A Music Week in 1924.

Appropriation for school music from Board of Education: \$4000.

School music supervisor: Mrs. P. B. Kohlsaat.*Staff:* Two assistants.*Opinion:* "None needed here."*H. L. Woolheser,*
Village Manager.**INDIANA****ANDERSON. Population: 29,767****Mayor: B. J. Horne**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Tuition Fund: \$4,564.35.

School music supervisors: Hermina Asbaucher.

William F. Wise.

Staff: One assistant in junior high.

All grade teachers teach part time.

Opinion: "I am in favor, but taxpayers are against use of money in this way. Our tax rate is very high now."*Mayor Horne.***ELWOOD. Population: 10,790****Mayor: W. A. Faust**

No appropriation.

Municipal band of thirty men.

No Music Week in 1924.

Appropriation for school music from general taxation levied by the School City: \$1000.

School music supervisor: Edna Jackson.

Staff: One assistant.

EVANSVILLE. Population: 85,264

Mayor: William H. Elmendorf

Appropriation: \$1200.

No municipal band.

Twenty open-air concerts by local band of twenty men.

Coliseum, rent free for patriotic purposes.

A county organ.

No Music Week in 1924.

Appropriation for school music provided by School City of Evansville: \$9000.

School music supervisor: Ada Bicking.

Staff: Three special teachers in three high schools.

FRANKFORT. Population: 11,585

Mayor: Robert L. Keene

Appropriation: \$500 for band concerts.

No municipal band.

Open-air concerts by band of twelve men, under Oscar Laverty, on Sunday afternoons.

No Music Week in 1924.

Public school music budget: (No amount given).

School music supervisor: Inez Nixon.

Opinion: "Beneficial."

Mayor Keene.

GARY. Population: 55,378

Mayor: R. O. Johnson

Appropriation: \$1500.

No municipal band.

Open-air concerts by 113th Engineers Band.

A Music Week in 1924.

GOSHEN. Population: 9,525

Mayor: George H. Rimpler

No appropriation.

No municipal band.

Goshen High School.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$4250.

School music supervisor: Reginald A. Brinklow.

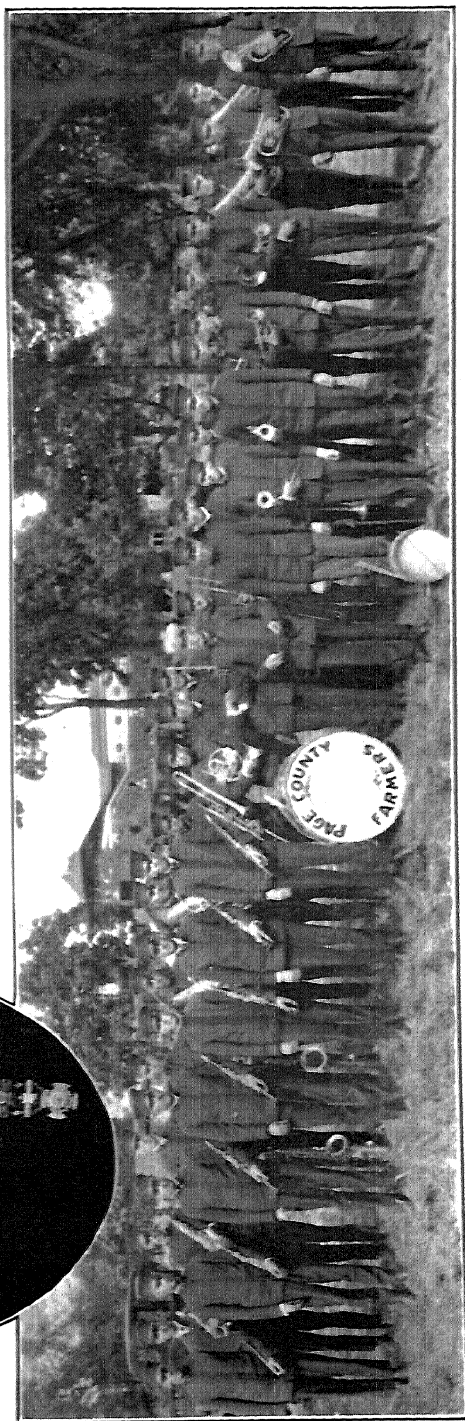
Staff: Two assistants.

Opinion: "Not needed, public schools do it"

Mayor Rimpler.



The father of Iowa's band law and one of his successful organizations. In the inset, Major GEORGE W. LANDERS; below, the Page County Farmers' Band photographed on the State Fair grounds at Des Moines.



GREENBURG. Population: 5,345**Mayor: Myron C. Jenkins**

No appropriation.
No municipal band.
No Music Week in 1924.

HAMMOND. Population: 36,004**Mayor: Daniel Brown**

Appropriation: \$1200 for band concerts.
No municipal band.
Open-air concerts by local band of twenty men.
No Music Week in 1924.
Public school music budget from Board of Education: \$10,000.
Five special teachers of music.
Opinion: "Our state laws only allow for band concerts \$1200 maximum."
Mayor Brown.

JEFFERSONVILLE. Population: 10,098**Mayor: Joseph H. Warder, Sr.**

No appropriation.
No municipal band.
No Music Week in 1924.
Public school music budget: Civil City appropriates nothing, School City does.
Opinion: "Highly desirable. Matter of finance."
Mayor Warder.

KOKOMO. Population: 30,067**Mayor: James Burrows**

Appropriation: \$250 for band concerts.
No municipal band.
Open-air concerts by Chamber of Commerce Band of twenty-two men.
No Music Week in 1924.
Public school music budget: \$3100.
School music supervisor: Lois Shirley.
Staff: One assistant.
Civic Music Association.

LAFAYETTE. Population: 22,486**Mayor: George R. Durgan**

No appropriation.
No municipal band.
Twenty open-air concerts by Lafayette Concert Band of twenty-two men.
No Music Week in 1924.
School music supervisor: Rena Rice.

LA PORTE. Population: 15,158**Mayor: H. W. Sallwasser**

Appropriation: \$1800.
No municipal band.
Open-air concerts by local band of about twenty-five men.
High School Auditorium, rent free for school purposes.

No Music Week in 1924.

Public school music budget: \$2000.

School music supervisor: Laura Vawter.

Opinion: "No."

Mayor Sallwasser.

LOGANSPOUT. Population: 21,626

Mayor: Frank V. Guthrie

Appropriation: \$600.

Open-air concerts by American Legion Band of twenty-five to thirty-five men.

No Music Week in 1924.

Appropriation for school music from School City of Logansport: \$4500.

School music supervisor: Harry Anderson.

Staff: Two assistants.

Opinion: "Music should be furnished in the parks and other public places. It is authorized by law in this state."

Mayor Guthrie.

MADISON. Population: 6,711

Mayor: Edward Eckert

No appropriation.

No municipal band.

Open-air concerts given previous to this year by Elks Band of twenty-seven men.

No Music Week in 1924.

School music supervisor: Ella Griffith.

Opinion: "I believe in municipal musical programs."

Mayor Eckert.

MARION. Population: 23,748

Mayor: George R. Daniels

No appropriation.

No municipal band.

Civic Hall, rent free for charity affairs only.

A Music Week in 1924.

Public school music budget: \$6000.

School music supervisor: Minnie Hodges.

Staff: Four assistants.

Opinion: "Very desirable; should be done."

Mayor Daniels.

MISHAWAKA. Population: 15,195

Mayor: Duncan J. Campbell

No appropriation.

No municipal band.

Community singing with band concerts.

A Music Week in 1924.

No city budget for school music. Under the Board of Education, with whose finances the municipality has nothing to do.

School music supervisor: Jeanne Terry.

Opinion: "Good, but public improvements such as parks, playgrounds, paving, city planning and zoning take all available funds."

Mayor Campbell.

MUNCIE. Population: 36,524**Mayor: John C. Quick**

No appropriation.
No municipal band.
A Music Week in 1924.
No city budget for school music.

NEWCASTLE. Population: 14,458**Mayor: John H. Morris**

No appropriation.
No municipal band.
Open-air concerts by local band of twenty men, sponsored by Newcastle Courier and employed by trustees of County Park.
No Music Week in 1924.
Appropriation for school music by City Board of School Trustees: \$1890.
School music supervisor: May Dorsey.

RICHMOND. Population: 25,765**Mayor: L. A. Handley**

Appropriation: \$800 for park concerts.
No municipal band.
Open-air concerts by American Legion Band of fifteen men.
No Music Week in 1924.
Public school music budget from Board of Education.
School music supervisor: Harold M. Little.
Staff: One assistant.
Opinion: "We have very fine High School Orchestra and one in most grade schools."
Mayor Handley.

RUSHVILLE. Population: 5,498**Mayor: W. R. Thomas**

No appropriation.
No municipal band.
No Music Week in 1924.
Opinion: "Think it good."

Homer W. Cole,
Councilman.

SHELBYVILLE. Population: 9,701**Mayor: Lee B. Hoop**

Appropriation: \$200 for band concerts (together with contributions from business men).
No municipal band.
Open-air concerts by Shelbyville High School Band of forty boys.
City Hall, rent free for free concerts.
A Music Week in 1924.
Public school music budget: \$3500.
School music supervisor: George M. Small.
Staff: One assistant.
Opinion: "Is a splendid thing."

Mayor Hoop.

SOUTH BEND. Population: 70,983**Mayor: Eli F. Seebert***Appropriation: \$1200 for band concerts.**No municipal band.**Open-air concerts by Studebaker Band of sixty men.**Community singing with band concerts.**High School Auditorium, free for any city or civic movement.**No Music Week in 1924.**Public school music budget: \$10,000.**School music supervisor: Effie Harmon.***VALPARAISO. Population: 6,518****Mayor: E. W. Agar***Appropriation: \$600 for city band.**Twelve open-air concerts by a municipal band of twelve to fifteen men.**No Music Week in 1924.**Appropriation for school music by Board of Education: \$1800.**School music supervisor: Lillie Darby.**Opinion: "Am in favor; city appropriates \$600 a year."**Mayor Agar.***VINCENNES. Population: 17,210****Mayor: John M. Grayson***No appropriation.**No municipal band.**Junior High School Auditorium, rent free for free concerts.**A Music Week in 1924; municipal appropriation, \$50.**No city budget for school music.**School music supervisor: Miss Delbridge.***WHITING. Population: 10,145****Mayor: Walter E. Schrage***Appropriation: \$1200 for band concerts.**No municipal band.**Open-air concerts by Calumet Concert Band of twenty men.**No Music Week in 1924.**School music paid for by School City of Whiting.**Opinion: "Good."**Harry E. Powers,**City Clerk.***IOWA****AMES. Population: 6,270****Mayor: F. H. Schleiter***Appropriation: \$1300 for band.**Open-air concerts by Ames City Band of twenty-five men, under supervision of the Finance Committee of the City Council.**A Music Week in 1924.*

Public school music budget from School Board. No record kept of amount spent on music alone.

School music supervisor: Edna L. Bower.

Staff: One assistant.

ATLANTIC. Population: 5,329

Mayor: A. H. Mountain

No appropriation.

No municipal band.

City Auditorium, rent free for local entertainments.

No Music Week in 1924.

Appropriation for school music from School Levy: \$1500.

School music supervisor: Miss Wentz.

Staff: One assistant.

Opinion: "I think there should be a levy for this purpose."

Mayor Mountain.

CEDAR FALLS. Population: 6,319

Mayor: J. F. Cross

No appropriation.

Open-air concerts by Cedar Falls Concert Band of fifty-four men, which won third prize out of 300 bands competing at the American Legion Convention at St. Paul.

No Music Week in 1924.

Public school music is taught in all grades.

School music supervisor: Marguerite Nauman.

Staff: Three assistants.

CEDAR RAPIDS. Population: 45,566

Mayor: J. F. Rall

Appropriation: \$1000 for band concerts.

No municipal band.

Open-air concerts by American Legion Band of thirty-six men.

A Music Week in 1924.

Appropriation for school music by Board of Education, who receive funds from District tax and state apportionment:

\$7178.36 for instruction.

\$2705.81 for supplies.

\$9893.17 Total.

School music supervisor: Alice C. Inskeep.

Staff: Four assistant supervisors.

Nine special teachers in music in high and junior high.

Fourth, fifth and sixth grades departmentalized.

Ten per cent. of pupils of sufficient age in public schools are taking instrumental music. Usually have big musical program in schools.

Opinion: "We are doing this through our schools."

Mayor Rall.

CHARITON. Population: 5,175

Mayor: G. B. Van Arsdale

No appropriation.

No municipal band.

Open-air concerts (by public subscription) by the Firemans Band of thirty men.

No Music Week in 1924.

Appropriation for school music from Teacher Fund: (salary of supervisor).

School music supervisor: Mr. Morning.

Opinion: "Would not want to lay more tax on the people for it as they are already overburdened."

Mayor Van Arsdale.

CHARLES CITY. Population: 7,350

Mayor: H. M. Waller

No appropriation.

Open-air concerts by Municipal Band of twenty-five men.

Band director paid by private subscription.

At times community singing with concerts. Special leader for singing, but no salary.

A Music Week in 1924.

Appropriation for school music from taxation: \$3000.

School music supervisor: Edwin Hosking.

Staff: One assistant.

Opinion: "I favor it."

J. Gus Grothe,
County Attorney.

COUNCIL BLUFFS. Population: 36,162

Mayor: G. J. Harding

Appropriation: \$3149.65 for band concerts.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: about \$15,000.

School music supervisor: Angie Middleton.

Staff: Two assistants.

One director of band.

Opinion: "Yes, a small appropriation."

Mayor Harding.

CRESTON. Population: 8,034

Mayor: Ed C. Keith

No appropriation.

No municipal band.

McKinley Park Auditorium, rent free for all home affairs.

A Music Week in 1924.

No city budget for school music. Taken care of by School Board.

School music supervisors: Miss Goodsell.

Miss A. Cuba.

Staff: One assistant.

Opinion: "Should be made."

Mayor Keith.

DES MOINES. Population: 126,468

Mayor: Carl M. Garver

No appropriation.

No municipal band.

Open-air concerts by Argonne Post Band, Iowa State Band and Euterpean Girls'

Band, twenty-five players each.

Coliseum, rent free for home affairs (Chautauqua, concerts, etc.).

A Music Week in 1924; municipal appropriation, \$500.

Appropriation for school music from School Budget: \$9320.33.

School music supervisor: Alfred H. Smith.

Staff: Forty-four assistants.

Opinion: "If finances are in such condition to warrant."

Garth Hyatt,
Secretary to the Mayor.

DUBUQUE. Population: 39,141

Mayor: Dr. James Alderson

Appropriation: \$300.

No municipal band.

Open-air concerts by Dubuque Community Band of thirty men.

Dubuque Senior High School Auditorium.

No Music Week in 1924.

School music supervisor: Mary Blake.

Opinion: "All right within reason."

A. E. Sigman,
Secretary to City Manager.

FORT DODGE. Population: 19,347

Mayor: C. V. Findlay

Appropriation: \$7033.99 for municipal band.

Open-air concerts by Fort Dodge Municipal Band of thirty-two men.

High School Auditorium.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Mrs. Elizabeth Carmichael.

Staff: Two assistants.

Opinion: "It is very desirable and much appreciated."

Mayor Findlay.

IOWA CITY. Population: 11,267

Mayor: Emma J. Harvat

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from public tax: \$3000.

School music supervisor: Frances Cronan.

Staff: One assistant.

KEOKUK. Population: 14,423

Mayor: John R. Carpenter

Appropriation: \$5553.78 for municipal band.

Open-air concerts by Keokuk Municipal Band of forty men.

No Music Week in 1924.

Public school music budget: \$4100.

School music supervisor: Phillip C. Hayden.

Staff: One assistant.

Opinion: "It seems the only way to obtain free good music for all the people with any approach to regularity and sufficient quantity. Under the Iowa statute, this city voted at an election on the proposition to establish a municipal band

and it carried three to one. With this popular approval, we have an exceptional good band and director, generally recognized as the best in the state, and its open-air concerts several times a week in summer are attended by large audiences in a park. Practically the same band was very generous with its public music before it became municipal, but much more is given now."

Mayor Carpenier.

KNOXVILLE. Population: 3,523

Mayor: N. D. Shinn

No appropriation.

No municipal band.

Concerts by Knoxville Band of twenty men and Red Men's Band of sixteen men.

Grand Opera House.

No Music Week in 1924.

Appropriation for school music by School District tax: \$2000.

School music supervisor: Miss Thompson.

Opinion: "Too many taxes now."

Mayor Shinn.

MASON CITY. Population: 20,065

Mayor: J. H. McGhee

Appropriation: \$7151.69 for municipal band.

Open-air concerts by Municipal Band of nineteen men.

A Music Week in 1924.

No city budget for school music. Handled by a Board of Directors for School District.

Appropriation for school music by taxation, general property tax: \$7000.

School music supervisors: Miss Jackson for grades.

Hannet S. Olson for high school.

Staff: Two assistants.

Opinion: "The people of Mason City at a general election voted a two-mill levy for the maintenance of a municipal band."

Mayor McGhee.

OSKALOOSA. Population: 9,427

Mayor: Leroy E. Corlett

Appropriation: \$4200.

Open-air concerts by Municipal Band of forty men (supported by tax).

Community singing with band concerts.

A Music Week in 1924.

Appropriation for school music raised by taxation.

School music supervisor: Sara Williams.

Opinion: "Not desirable. All clubs of city encourage music."

Mayor Corlett.

OTTUMWA. Population: 23,003

Mayor: Charles Chilton

Appropriation: \$3600.

Open-air concerts by 113th Cavalry Band of not less than twenty-five men.

Community singing with band concerts.

A Music Week in 1924.

Public school music budget: \$3000.

School music supervisor.

Staff: One assistant.

Opinion: "Very good."

Mayor Chilton.

VALLEY JUNCTION. Population: 3,631

Mayor: J. S. Compton

No appropriation.

No municipal band.

Open-air concerts provided by Commercial Club, with Shriners Band engaged from Des Moines.

No Music Week in 1924.

WEBSTER CITY. Population: 5,657

Mayor: Frank Bossert

Appropriation: \$1000.

Open-air concerts by a municipal band of twenty-five men.

Community singing with band concerts.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Dorothy Cohen (employed by School Board).

Opinion: "It is a good thing."

Mayor Bossert.

KANSAS

ARKANSAS CITY. Population: 11,253

Mayor: G. R. McIntosh

Appropriation: \$6500.

Open-air concerts by Arkansas City Municipal Band of thirty men.

No Music Week in 1924.

Public school music budget: \$6000.

School music supervisor: Howard Feldman.

Opinion: "Good."

Mayor McIntosh.

ATCHISON. Population: 12,630

Mayor: S. G. Guerrier

Appropriation: \$2000 for municipal band.

Open-air concerts by a municipal band of twenty-five men.

Memorial Hall, rent free for free concerts.

No Music Week in 1924.

No city budget for school music. Under the Board of Education.

COFFEYVILLE. Population: 13,452

Mayor: Frank McClellan

Appropriation: \$1500 for open-air concerts.

Open-air concerts by City Band of twenty-eight men.

Coffeyville Memorial Auditorium, rent free for community improvement.

No Music Week in 1924.

Public school music budget. Salaries for one general and seven special supervisors.

School music supervisor: Albert Weatherly.

Staff: Seven special supervisors.

Opinion: "I favor the movement as far as the law will permit."

Mayor McClellan.

EMPORIA. Population: 11,273

Mayor: J. E. Hawkins

Appropriation: \$2880 for municipal band.

Open-air concerts by a municipal band of thirty men.

High School Auditorium.

A Music Week in 1924.

No city budget for school music. Done through Board of Education with general school tax.

School music supervisor: Margaret I. Ludwig.

Staff: One assistant.

Opinion: "It must be a good thing."

Mayor Hawkins.

FORT SCOTT. Population: 10,693

Mayor: W. E. Childress

Appropriation: \$75 for each band concert.

Municipal band of thirty-five men.

Open-air concerts by Fort Scott Band of thirty-five men.

At times, community singing with band concerts.

Municipal Auditorium under construction.

A Music Week in 1924.

Appropriation for school music from Board of Education: \$4100.

School music supervisors: Glenn Litton.

Helen Lynn.

Opinion: "Willing to do so if interest shown."

Mayor Childress.

INDEPENDENCE. Population: 11,920

Mayor: I. G. Fowler

Appropriation: \$2800 (two-tenths of a mill tax) for local band.
to municipal band.

Open-air concerts by Mid-Continent Band (local) of thirty men.

Memorial Hall Auditorium.

No Music Week in 1924.

No city budget for school music. Regular instructors employed by Board of Education.

Opinion: "Am satisfied with the appropriation for band concerts. More could not be legally used of city funds for the purpose."

Mayor Fowler.

LEAVENWORTH. Population: 16,912

Mayor: James C. Davis

No appropriation.

No municipal band.

No Music Week in 1924.

Board of Education takes care of school music.

MANHATTAN. Population: 7,989**Mayor: John C. Barber***Appropriation:* \$2150 for municipal band.

Open-air concerts, during summer, by Manhattan Municipal Band of thirty-five men.

Community House, rent free for free concerts.

No Music Week in 1924.

Public school music budget: \$4500.

School music supervisor: Mrs. Sylvia Osborne.*Staff:* One assistant supervisor.

One director of bands and orchestras.

Opinion: "I think it a fine idea."*Mayor Barber.***NEWTON. Population: 9,781****Mayor: A. H. Dart***Appropriation:* \$2100.

Open-air concerts by a municipal band of eighteen to twenty-two men.

City Auditorium, rent free for band.

No Music Week in 1924.

No city budget for school music. Teachers furnished by School Board.

Opinion: "Good."*W. H. Godfrey,*

Finance Committee.

OTTAWA. Population: 9,018**Mayor: W. S. Williams***Appropriation:* \$600.

Open-air concerts by Boys' Band of eighty-five boys.

Occasionally community singing with band concerts.

Memorial Hall.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$4300.

School music supervisors: Catherine Crissman, vocal.

C. A. Peacock, band and orchestra

POLA. Population: 8,513**Mayor: W. R. Smith***Appropriation:* \$1000 for band concerts.

No municipal band.

Open-air concerts by local band of twenty-five men, weekly.

Memorial Hall.

No Music Week in 1924.

Appropriation for school music from General School Funds: \$2250.

School music supervisor: Reba Ruth Harvey.*Staff:* One assistant.**PITTSBURG. Population: 18,052****Mayor: C. Mart Montee***Appropriation:* \$1800 for municipal band.

Open-air concerts by a municipal band of twenty-five men.

Community singing with band concerts.

Band Dome.

No city budget for school music. The city property does not appropriate anything, but the School Fund takes care of this. Amount not known.

School music supervisor: J. J. Richards.

Opinion: "Absolutely essential."

Mayor Moniee.

SALINA. Population: 15,085

Mayor: J. S. Hargett

Appropriation: \$5000.

Open-air concerts by Salina Municipal Band of thirty men.

Community singing at times.

Memorial Hall.

A Music Week in 1924.

Appropriation for school music from taxation: \$6000.

School music supervisor: C. F. Lebow.

Staff: Two assistants.

Opinion: "Can't say. The city gives \$5000 annually for the support of our municipal band."

Mayor Hargett.

TOPEKA. Population: 50,022

Mayor: Earl Akers

Appropriation: \$4090.

No municipal band.

Open-air concerts by Marshall's Band, Security Benefit Association Band, and Jackson's Band.

City Auditorium.

A municipal organ; organist, Henry V. Stearns; recitals during winter season.

A Music Week in 1924.

Public school music budget from taxes paid by the people and appropriated by the Board of Education: \$10,000.

School music supervisor: Grace V. Wilson.

Staff: Two assistants.

Four special teachers.

Opinion: "Think it is all right."

Margaret B. Crummer,

Secretary to Mayor.

KENTUCKY

BELLEVUE. Population: 7,379

Mayor: Chester W. Dorsey

No appropriation.

No municipal band.

Too near to Cincinnati to need local band concerts.

High School Auditorium.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1550.

School music supervisor: Anna West.

Opinion: "We are located within fifteen minutes of one of the greatest music centers in the United States, Cincinnati. We could not compete with them, therefore

we do not have a Music Week, band or any other demonstration as it would not pay."

Mayor Dorsey.

DAYTON. Population: 7,646

Mayor: Fred Reekers

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music. Taxes paid to Board of Education and assume portion of this tax is applied to above.

Opinion: "No doubt good thing, but city's financial condition not very good."

Mayor Reekers.

FRANKFORT. Population: 9,805

Mayor: D. D. Smith

No appropriation.

No municipal band.

Frankfort Opera House.

No Music Week in 1924.

Public school music budget: \$500.

School music supervisor: Professor J. W. Ireland.

Staff: Two assistants.

Opinion: "It is very desirable, but the income of Frankfort being very small, it is hardly probable that an appropriation can be made of sufficient size to do much good."

Mayor Smith.

HENDERSON. Population: 12,169

Mayor: Clay S. Hall

Appropriation: \$250 for park concerts.

No municipal band.

Open-air concerts by Boys' Band and Hughlin's Band.

Community singing with band concerts.

A Music Week in 1924.

Appropriation for school music from General School Fund: \$1500.

School music supervisor: Mrs. Marion Worsham.

Opinion: "Should have appropriation."

Mayor Hall.

LEXINGTON. Population: 41,534

Mayor: Hogan Yancey

Appropriation: \$1920 for band concerts.

No municipal band.

Open-air concerts by Gilkerson's Orchestra and Garret's Boys' Band.

The Auditorium.

A Music Week in 1924.

Public school music budget from Board of Education: \$4,507.78.

School music supervisor: Mildred Lewis.

Staff: Three assistants.

Opinion: "It would be a fine thing to do."

Mayor Yancey.

LOUISVILLE. Population: 234,891**Mayor: Huston Quin**

No appropriation.

Municipal Band of twenty men (policemen and firemen).

A Music Week in 1924.

No city budget for school music. Done by Board of Education.

School music supervisor: Mrs. R. M. Fay.

Staff: Two assistants.

Opinion: "When the people can be educated to the importance of music, I believe there will be no objection to municipal appropriation for this purpose."

Mayor Quin.

MAYFIELD. Population: 6,583**Mayor: W. H. Brizendine**

No appropriation.

No municipal band.

Community singing without band concerts.

No Music Week in 1924.

No city budget for school music.

Opinion: "Would not be interested at this time."

Mayor Brizendine.

MIDDLESBORO. Population: 8,041**Mayor: J. H. Keeney**

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1400.

School music supervisor: Lilian Seay.

NEWPORT. Population: 29,317**Mayor: A. J. Livingston**

No appropriation.

No municipal band.

Open-air concerts on Monday evenings provided by merchants of Monmouth Street.

No Music Week in 1924.

Appropriation for school music from City taxes: \$1500.

School music supervisor: Hazel Piercy.

OWENSBORO. Population: 17,424**Mayor: J. H. Hickman**

Appropriation: \$1200.

Open-air concerts by Municipal Band of twenty-two men.

High School Auditorium, rent free for local entertainments.

A Music Week in 1924.

No city budget for school music.

School music supervisor: Mai Armendt.

Opinion: "Think it ought to be done."

Mayor Hickman.

RICHMOND. Population: 5,622**Mayor: William O'Neil**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1965.

School music supervisors: Thelma Fox.

Lulu Harlan (colored).

Opinion: "Do not think such an appropriation possible."*Mayor O'Neil.***LOUISIANA****CROWLEY. Population: 6,108****Mayor: Philip S. Pugh, Jr.**

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Opinion: "Favor it."*Mayor Pugh.***LAFAYETTE. Population: 7,855****Mayor: Robert Louis Mouton***Appropriation:* \$1300.

Allocated: \$1000 to Rotary Boys' Band for trip to Canada.

\$ 300 annually to LaFayette Concert Band, paid in monthly installments of twenty-five dollars per month.

Municipal Band.

No Music Week in 1924.

Opinion: "Sanction such appropriations."*Mayor Mouton.***LAKE CHARLES. Population: 13,088****Mayor: J. A. Trotti**

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget from Public School Funds: \$4,000.

School music supervisor: Mrs. Ora M. Reams.*Staff:* Two assistants.*Opinion:* "Desirable."*L. L. Squires,*

City Clerk.

NEW ORLEANS. Population: 387,408**Mayor: Andrew J. McShane***Appropriation:* \$5630 for concerts in two parks.

Music and moving pictures given at City Park and Audubon Park each week free

to public from first Sunday of May until September first. Payments are made from General Fund of each park.

No municipal band.

Open-air concerts by Fire Department Band and Police Department Band, each of twenty-five men.

City Park provides concerts by band of twenty-two men.

No Music Week in 1924.

No city budget for school music. School Board pays \$11,350 annually for salaries of music supervisors.

School music supervisor: Mary M. Conway.

Staff: Four assistants and two teachers.

Opinion: "An appropriation should be made and a regular municipal band maintained."

Joseph Bernard,
Superintendent and Secretary, City Park.

SHREVEPORT. Population: 43,874

Mayor: L. E. Thomas

Appropriation: \$5000 for municipal band.

Open-air concerts by a municipal band of thirty men.

Community singing with band concerts.

Coliseum, rent free for free concerts.

No Music Week in 1924.

Public school music budget from Parish School Board: \$3,000.

School music supervisor: Mrs. Maud McKinnon.

Staff: One assistant supervisor.

Opinion: "Good."

Mayor Thomas.

MAINE

AUBURN. Population: 16,985

Mayor: Charles S. Cummings

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget covers full-time salary for two instructors.

Staff: One assistant.

Opinion: "Not desirable at present. All requirements met in other ways.

Mayor Cummings.

BANGOR. Population: 25,978

Mayor: Charles D. Crosby

Appropriation: \$875.

Allocated: \$600 for twelve open-air concerts.

\$150 for three concerts on July 4th.

\$125 for Memorial Day band

No municipal band.

Open-air concerts by Bangor Band of forty men.

City Hall and High School Assembly Hall; City Hall gratis for school, community, Music Week and symphony concerts.

A Music Week in 1924.

Public school music budget: \$2150 for salaries.

\$ 150 for music.

School music supervisor: Marion Drake Flanders.

Staff: Three assistants.

BATH. Population: 14,731

Mayor: Allen M. Irish

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1000.

School music supervisor: Martha Bates.

Opinion: "Fine for large cities—not practical for small cities."

Mayor Irish.

BIDDEFORD. Population: 18,008

Mayor: Edward H. Drapeau

Appropriation: \$400.

No municipal band.

Open-air concerts by Panchaud's Band.

City Opera House.

No Music Week in 1924.

Public school music budget: \$1400.

School music supervisor: Florence Crowley.

Staff: One assistant.

Opinion: "Good."

Mayor Drapeau.

CALAIS. Population: 6,084

Mayor: William J. Fowler

Appropriation: \$100 for band concerts.

No municipal band.

Open-air concerts by Calais City Band of twenty men.

No Music Week in 1924.

No music taught in school except High School Orchestra.

HOULTON. Population: 6,191

Chairman of Selectmen: Justin C. Rose

Appropriation: \$1000 for band concerts.

No municipal band.

Open-air concerts during summer months by local band of twenty-five men.

High School Auditorium, rent free for educational purposes.

A Music Week in 1924.

Appropriation for school music comes from the Public School appropriation, and is expended under the supervision of the Board of Education: \$1116.

School music supervisor: Dorothy E. Perkins.

Opinion: "There is not likely to be any change in arrangement for concerts during the summer."

Justin C. Rose.

ROCKLAND. Population: 8,109**Mayor: Carlton F. Snow**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$800.

School music supervisor: Mrs. Dr. Sanborn.**WATERVILLE. Population: 13,351****Mayor: Leon O. Tebbetts***Appropriation:* \$600.

No municipal band.

Open-air concerts by Waterville Military Band and Drew's Waterville Band of twenty-four men each.

No Music Week in 1924.

Appropriation for school music included in school budget: \$1500.

School music supervisor: Mrs. Dorothy Marden.*Opinion:* "Money well spent and much appreciated by our people."*Mayor Tebbetts.***WESTBROOK. Population: 9,435****Mayor: C. S. Tuttle, Jr.**

No appropriation.

No municipal band.

Open-air concerts by Westbrook City Band of twenty men.

No Music Week in 1924.

Public school music budget: \$2000.

School music supervisor: Martha Wassan.*Staff:* One assistant (violin).*Opinion:* "O. K."*Wade Bingham,*
City Clerk.**MARYLAND****ANNAPOLIS. Population: 11,214****Mayor: Charles W. Smith**

No appropriation.

No municipal band.

Open-air concerts at the U. S. Naval Academy by the U. S. N. A. Band.

Community singing with band concerts.

No Music Week in 1924.

BALTIMORE. Population: 733,826**Mayor: Howard W. Jackson***Appropriation:* \$50,000.

Allocated: \$13,000 for Baltimore Symphony Orchestra.

\$15,000 for Municipal Band.

\$21,000 for Park Band.

\$1,000 for City Colored Band.

Recognized Department of Music under the direction of Frederick R. Huber, Municipal Director of Music.

Open-air concerts by Municipal Band of thirty-five men, Park Band of forty-one men, and Colored City Band of thirty-five men.

Community singing with concerts.

Baltimore Symphony Orchestra, supported entirely by the Municipality from its tax budget.

Monthly Symphony Concerts with soloists of national prominence.

No Music Week in 1924.

Civic Opera is given with coöperation of Municipal Director of Music.

No city budget for school music.

School music supervisor: John Denues.

Opinion: "Most desirable and the only way."

Frederick R. Huber,
Municipal Director of Music.

CUMBERLAND. Population: 29,837

Mayor: Thomas W. Koon

Appropriation: \$2000.

Allocated: \$1500 for Municipal Band.

\$ 250 for B. & O. Shops Band.

\$ 250 for P. O. S. of A. Band.

Open-air concerts by Municipal Band of thirty men and B. & O. Shops Band.

No Music Week in 1924.

No city budget for school music. Teachers provided by School Board.

Opinion: "The Mayor has been the strongest advocate of the band and sees that the appropriation is made even though there is no specific authority for same."

M. R. Hast,
City Clerk.

HAGERSTOWN. Population: 28,066

Mayor: C. E. Bowman

Appropriation: \$10,000 for band.

Open-air concerts by a municipal band of thirty-five men.

A Music Week in 1924.

Public school music budget from State and County appropriation for teachers: \$3,100.

School music supervisor: Electa Ziegler.

Staff: Two assistants.

Opinion: "The only thing to do."

Mayor Bowman.

MASSACHUSETTS

ARLINGTON. Population: 18,665.

Chairman, Board of Selectmen: Nelson B. Crosby

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget from School Board: \$8,750.

School music supervisor: Grace Gordon Pierce.

Staff: Three special teachers (vocal).

One special instructor of instrumental music.

ATHOL. Population: 9,792**Chairman of Selectmen: Charles H. Cooke***Appropriation: \$500 for band concerts.**No municipal band.**Open-air concerts by Starrett's Band of twenty men.**Memorial Building Auditorium.**No Music Week in 1924.**Public school music budget: \$1200.**School music supervisor: Henry R. Wheeler.***ATTLEBORO. Population: 19,731****Mayor: George A. Sweeney***No appropriation.**No municipal band.**Open-air concerts by Jewelry City Band.**No Music Week in 1924.**Public school music budget: \$2600.**School music supervisor: John L. Gibb.**Opinion: "Desirable if the city can afford it"**Mayor Sweeney.***BEVERLY. Population: 22,561****Mayor: George H. Whittemore***No appropriation.**No municipal band.**A Music Week in 1924.**Public school music budget: \$2000 (salary of supervisor).**School music supervisor: James Calderwood.**Opinion: "Very beneficial"**Mayor Whittemore.***BOSTON. Population: 748,060****Mayor: James M. Curley***Appropriation: \$10,000 for band concerts.**No municipal band.**Forty open-air concerts by bands of from twenty-six to forty men.**A Music Week in 1924; municipal appropriation, \$2500.**Public school music budget: \$56,259.42.**School music supervisor: John A. O'Shea.**Staff: Twenty-four assistants.**Six assistant directors.**Nine assistants.**One supervisor of drums and bugle corps.**Opinion: "I approve."**J. Philip O'Connell,**Director Public Celebrations.***BRAINTREE. Population: 10,580****Selectman: Edward Avery***No appropriation.**No municipal band.*

No Music Week in 1924.

Public school music budget: \$4000.

School music supervisor: Ingrod E. Ekman (vocal).

Staff: One assistant (orchestra).

BROOKLINE: Population, 37,748

Chairman of Selectmen: Charles F. Rowley

Appropriation: \$1500.

Allocated: \$ 60 for advertising, etc.

\$ 120 for community singing.

\$1282 for bands.

No municipal band.

Open-air concerts by different bands of about twenty-five men each.

Community singing with concerts.

High School Auditorium and Brookline Town Hall, rent free for public entertainments.

No Music Week in 1924.

Public school music budget: \$5910.

School music supervisor: Augustus D. Zanzig.

Staff: One assistant.

Opinion: "Believe desirable."

Edward A. M. Eliuck,

Executive Secretary.

CAMBRIDGE. Population: 109,694

Mayor: Edward W. Quinn

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$5700.

Allocated: \$3500 for Supervisor.

\$2200 for Assistant.

School music supervisor: John B. Whorisky.

Staff: One assistant.

CHELSEA. Population: 43,184

Mayor: Lawrence F. Quigley

No appropriation.

No municipal band.

Open-air concerts occasionally.

Sometimes community singing with concerts.

The Chelsea Community Orchestra, supported by Chamber of Commerce.

A Music Week in 1924.

Public school music budget: \$10,000 or \$12,000 a year.

School music supervisor: Alexander E. Cleary.

Staff: One assistant.

Four teachers (who devote most of their time to music).

CHICOPEE. Population: 36,214

Mayor: Joseph M. Grise

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music: \$1900.

School music supervisor: Isabel Hennessey.

EVERETT. Population: 40,120

Mayor: Dr. Lester D. Chisholm

Appropriation: \$1350.

No municipal band.

Open-air concerts by Everett City Band, Malden Cadet Band, 110th Cavalry Band, Gorton's Original Y. D. Band, 10th Regiment Band, and Newton Constabulary Band, each of about twenty-four men.

No Music Week in 1924.

Public school music budget: \$2665 for supervisor of music.

\$ 612.50 for orchestral supervisor.

School music supervisor: Albert S. Colburn.

Opinion: "In favor of same."

Mayor Chisholm.

FALL RIVER. Population: 120,485

Mayor: Edmond P. Talbot

No appropriation.

No municipal band.

A Music Week in 1924.

No city budget for school music.

School music supervisor: Walter J. Titcomb.

FITCHBURG. Population: 41,029

Mayor: John B. Fellows

Appropriation: \$1000 for concerts.

No municipal band.

Open-air concerts during summer by Fitchburg Military Band of thirty men.

City Hall Auditorium.

A Music Week in 1924.

Public school music budget: \$3500.

Opinion: "We are quite satisfied with the way the proposition is handled in Fitchburg."

Mayor Fellows.

FRAMINGHAM. Population: 17,033

Chairman of Selectmen: John J. Slattery

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$2400.

School music supervisor: M. Howard Mason.

Opinion: "Very commendable."

John J. Slattery.

GARDNER. Population: 16,971

Mayor: Chester P. Pearson

Appropriation: \$500 for band concerts.

No municipal band.

Open-air concerts by Gardner Band, Lafayette Band and Gagnon's Band.

No Music Week in 1924.
Public school music budget: \$1500.
School music supervisor: Elmer E. Pierce.

GLOUCESTER. Population: 22,947

Mayor: William J. MacInnis

Appropriation: \$4500.

Allocated: \$3900 for salaries.

\$ 500 for supplies and instruments.

\$ 100 for ringing of bells, February 22 and and July 4.

No municipal band.

Open-air concerts by Naval Band.

City Hall Auditorium, rent free for school programs.

No Music Week in 1924.

Public school music budget: \$3900.

School music supervisor: Edward Albertin.

Staff: One assistant.

One part time assistant.

Opinion: "All right if you have the money to spend."

Mariha N. Brooks,
Alderman.

GREAT BARRINGTON. Population: 6,315

Chairman of Selectmen: L. W. Bump

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Miss K. Donna.

GREENFIELD. Population: 15,462

Chairman of Selectmen: F. Deane Avery

Appropriation: \$1000 for band concerts.

No municipal band.

Open-air concerts by Greenfield Military Band.

Washington Hall, given rent free for free concerts.

No Music Week in 1924.

School music supervisor: Herbert W. W. Downs.

Appropriation for school music from School Committee; use part of their funds, \$2500.

HAVERHILL. Population: 53,884

Mayor: William D. McFee, M.D.

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$3750.

School music supervisor: Herbert W. W. Downs.

Staff: One assistant

Opinion: "If conditions warrant it, a fine thing."

Mayor McFee.

HINGHAM. Population: 5,604**Chairman of Selectmen: William L. Foster**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: \$900.

School music supervisor: G. Y. Kills.*Opinion:* "This is a town of homes, the great majority of the residents being comfortably well-to-do, and it would appear unnecessary to provide music at public expense. Usually during the warm weather band concerts are provided by popular subscription."*William L. Foster.***HUDSON. Population: 7,607****Chairman, Board of Selectmen: Dr. F. P. Glazur**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$600.

School music supervisor: Mrs. Alice Brigham.**LAWRENCE. Population: 94,270****Mayor: Walter T. Rochefort**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$4900.

School music supervisor: Robert E. Sault.*Staff:* One assistant.**LEOMINSTER. Population: 19,744****Mayor: Henry F. Sawtelle***Appropriation:* \$700.

Allocated: \$400 for Leominster Military Band.

\$300 for Leominster Cadet Band.

No municipal band.

Open-air concerts by Leominster Military Band and Leominster Cadet Band, each composed of twenty-three men.

City Hall Auditorium.

No Music Week in 1924.

Public school music budget: \$1700.

School music supervisor: Lora G. Hurlburt.*Opinion:* "I think it is properly taken care of here."*Mayor Sawtelle.***LUDLOW. Population: 7,470****Chairman, Board of Selectmen: T. J. Hyland**

No appropriation.

No municipal band.

Stevens Memorial Hall.

No Music Week in 1924.
Public school music budget: \$1800.
School music supervisor.

LYNN. Population: 99,148
Mayor: Harland A. McPhetres

Appropriation: \$1000 for band concerts.
No municipal band.
Ten open-air concerts by local bands of twenty men.
Community singing with band concerts.
No Music Week in 1924.
Public school music budget: \$6000.
School music supervisor: Harry Graham.
Staff: Two assistants.
Opinion: "No great demand."

Mayor McPhetres.

MALDEN. Population: 49,103
Mayor: John V. Kimball

Appropriation: \$500 for band concerts.
No municipal band.
Open-air concerts by various bands composed of fifteen or twenty men.
High School Hall.
No Music Week in 1924.
School music supervisor: Harriet Perkins.

MANSFIELD. Population: 6,255
Town Manager: William Plattner

No appropriation.
No municipal band.
Open-air concerts by American Legion Band, once a week during summer months.
Town Hall, rent free for charitable purposes.
No Music Week in 1924.
Appropriation for school music: \$800.
School music supervisor: Wirt B. Phillips.

MARBLEHEAD. Population: 7,324
Chairman of Selectmen: John G. Stevens

No appropriation.
No municipal band.
No Music Week in 1924.
Appropriation for school music from Board of Education: (no amount given).
School music supervisor: Helen P. Duquid.
Opinion: "I believe that it is of great benefit to the people."

John G. Stevens.

MAYNARD. Population: 7,086
Chairman, Board of Selectmen: Frank S. Binks

No appropriation.
No municipal band.
No Music Week in 1924.
Public school music budget: \$1000.

School music supervisor: George H. Woods.

Opinion: "A good proposition. The town up to six years ago appropriated money for band concerts (open-air), but since that time no appropriation has been made."

Frank S. Binks.

MEDFORD. Population: 39,038

Mayor: Richard B. Coolidge

Appropriation: \$1500 for band concerts.

No municipal band.

Open-air concerts by different bands of twenty men.

A Music Week in 1924.

Public school music budget: \$2000.

Allocated: \$1700 for supervisor.

\$ 300 for assistant.

School music supervisor: Mildred S. Jones.

Staff: One assistant.

Opinion: "The appropriation for band concerts seems to cover the situation in this city."

Adele W. Foster,

Secretary to the Mayor.

MELROSE. Population: 18,204

Mayor: Paul H. Provandie

Appropriation: \$100 for organ concerts.

No municipal band.

Memorial Hall.

A municipal organ.

No Music Week in 1924.

Public school music budget: \$1200.

Allocated: \$600 for special instruction.

\$600 for supplies.

School music supervisor: Florence Lowell.

Opinion: "Ought to be appropriation for organ concerts."

Mayor Provandie.

MIDDLEBOROUGH. Population: 8,453

Chairman of Selectmen: Chester E. Weston

Appropriation: \$150 for band concerts.

No municipal band.

Open-air concerts by Bay State Band of nineteen men.

Town Hall given rent free for school purposes.

No Music Week in 1924.

Public school music budget: \$1680.

School music supervisor: Wert Phillips.

NEEDHAM. Population: 7,012

Secretary, Board of Selectmen: Leslie B. Cutler

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from school expenditures: \$2000.

School music supervisor: Ellen H. Bartlett.

Staff: One assistant.

Opinion: "Needham being fifteen miles from Boston where such excellent music is available it has never been considered necessary for the town to make a special appropriation. Personally, I am heartily in sympathy with your object."

Leslie B. Cutler.

NEW BEDFORD. Population: 121,217

Mayor: Walter H. B. Remington

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget: \$11,875 (vocal and orchestra).

School music supervisors: Rodolphe Godreau, vocal.

Clarence Arey, orchestral.

Staff: Two vocal assistants.

One orchestral assistant.

Opinion: "Will give it thought."

Mayor Remington.

NORTH ADAMS. Population: 22,282

Mayor: William K. Greer

No appropriation.

No municipal band.

Drury High School Auditorium, rent free for civic programs.

No Music Week in 1924.

Public school music budget: \$2500.

School music supervisor: James M. Chambers.

NORTH ATTLEBORO. Population: 9,238

Chairman, Board of Selectmen: H. Alton Hall

No appropriation.

No municipal band.

High School Assembly Hall, rent free for community singing and Music Week.

A Music Week in 1924.

Public school music budget: \$1000.

School music supervisor: Gertrude Z. Mahan.

NORTHBRIDGE. Population: 10,174

Chairman of Selectmen: W. L. Carrick

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1700.

School music supervisor: Alma Holten.

NORTHAMPTON. Population: 21,951

Mayor: Edward J. Woodhouse

No appropriation.

No municipal band.

High School Assembly Hall.

No Music Week in 1924.

Public school music budget: \$2300.

School music supervisor: William J. Short.

ORANGE. Population: 5,393

Mayor: George M. Underwood

Appropriation: \$500 for band.

Open-air concerts by a municipal band of thirty men.

No Music Week in 1924.

Appropriation for school music: \$640.

School music supervisor: Myrtle MacKay.

Opinion: "Good."

Mayor Underwood.

PEABODY. Population: 19,552

Mayor: William A. Shea

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1900.

School music supervisor: Mary Curry.

PITTSFIELD. Population: 41,763

Mayor: Charles W. Power

Appropriation: \$1000 for ten band concerts in parks and playgrounds.

No municipal band.

Open-air concerts by General Electric Company Band, American Legion Band and Elks Band. Each band consists of about twenty men.

High School Auditorium.

No Music Week in 1924.

Public school music budget: \$3010 (general appropriation for schools raised by taxation).

School music supervisors: Charles F. Smith.

Mary G. Nugent.

Opinion: "Desirable but unattainable until many much-needed public improvements have been taken care of first."

Mayor Power.

READING. Population: 7,439

Chairman of Selectmen: Joseph D. Knight

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: J. Albert Wilson.

REVERE. Population: 28,823

Mayor: Thomas A. Noone

No appropriation.

No municipal band.

City Hall Auditorium, rent free for school purposes (High School Orchestra or musicales).

A Music Week in 1924.

Public school music budget: (no amount given).

School music supervisor: A. D. French.

Staff: Two assistants.

Opinion: "Revere Beach is under the supervision of the Metropolitan District Commission (State), and the band concerts come under their jurisdiction."

Mayor Noone.

SALEM. Population: 42,529

Mayor: George J. Bates

Appropriation: \$500 plus Trust Fund of \$500.

No municipal band.

Open-air concerts by Salem Cadet Band of twenty-two to thirty boys.

No Music Week in 1924.

Public school music budget: Enough for teachers' salaries, books, etc.

School music supervisor: George H. Murphy.

Staff: One assistant.

Opinion: "Very good opinion."

Mayor Bates.

SOMERVILLE. Population: 93,091

Mayor: John M. Webster

No appropriation.

No municipal band.

Open-air concerts during summer.

No Music Week in 1924.

Public school music budget: \$4000.

School music supervisor: James MacVey.

Staff: One special teacher.

Opinion: "O. K. if there is a demand for it."

Mayor Webster.

SPRINGFIELD. Population: 129,614

Mayor: Edwin F. Leonard

Appropriation: \$5000 for organ and band concerts.

No municipal band.

Open-air concerts.

Civic Orchestra.

Springfield Auditorium, rent free for organ concerts.

A municipal organ; Arthur H. Turner, organist.

A Music Week in 1924.

Public school music budget: \$7875.

School music supervisor: John F. Ahern.

Staff: Two assistants.

Opinion: "Band concerts and organ concerts are sufficient."

Mayor Leonard.

STOUGHTON. Population: 6,865

Town Manager: Burton T. Winslow

No appropriation.

No municipal band.

Open-air concerts by Legion.

No Music Week in 1924.

Public school music budget: \$800.

School music supervisor: Georgia Taylor.

Opinion: "We can't afford it at present."

Burton T. Winslow.

SWAMPSCOTT. Population: 8,101

Chairman, Board of Selectmen: F. E. Morrison

No appropriation.

No municipal band.

Town Hall.

No Music Week in 1924.

Public school music budget: \$2000.

School music supervisor: Esther Nazarian.

Opinion: "I think it would be good to have band concerts."

F. E. Morrison.

TAUNTON. Population: 37,137

Mayor: Leo H. Coughlin

Appropriation: (no amount given).

No municipal band.

Open-air concerts by local band of twenty-eight men.

High School Hall, rent free for concerts and schools for music.

No Music Week in 1924.

Public school music budget: \$3000.

Public school supervisor: F. W. Howes.

Staff: One assistant.

Opinion: "Desirable."

Mayor Coughlin.

WAKEFIELD. Population: 13,025

Chairman, Board of Selectmen: Arthur L. Gardner

No appropriation.

No municipal band.

Open-air concerts by visiting bands.

High School Auditorium given free for Music Week events.

A Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: C. Albert Jones.

Opinion: "There certainly should be an appropriation, in my opinion."

*C. Albert Jones,
Supervisor of Music.*

WALTHAM. Population: 30,915

Mayor: Henry F. Beal

No appropriation.

No municipal band.

Open-air concerts on Memorial Day, Fourth of July and Christmas.

Community singing with band concerts.

No Music Week in 1924.

Public school music budget: \$2550.

School music supervisor: Charles E. Boyd.

Opinion: "The situation here is well covered through the Woman's Club, the Mothers' Club and the Musical Club, which alone gives five members' recitals and an orchestra concert."

Mayor Beal.

WATERTOWN. Population: 21,457

Mayor: A. H. Whitney

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$2600.

School music supervisor: Rena I. Bisbee.

Staff: One assistant.

WEBSTER. Population: 13,258

Town Clerk: John E. Hickey

Appropriation: \$400 for band concerts.

No municipal band.

Open-air concerts by four bands of about fifteen men each.

No Music Week in 1924.

No city budget for school music. Included in school appropriation.

School music supervisor: Ralph Burnett.

WESTFIELD. Population: 18,604

Mayor: Louis L. Keefe

No appropriation.

No municipal band.

Open-air concerts by local bands.

Community singing with concerts.

Westfield Community Building.

No Music Week in 1924.

Public school music budget: \$3500.

School music supervisor: E. R. Hawley.

Staff: One assistant.

Opinion: "Do not believe such appropriation necessary. . . . I thoroughly believe in the desirability in municipal appropriation for music in the public schools."

Mayor Keefe.

WEYMOUTH. Population: 15,057

Chairman of Selectmen: Theron L. Tirrell

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1700.

School music supervisor: James W. Calderwood.

WOBURN. Population: 16,574**Mayor: Stephen S. Bean**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1800.

School music supervisor.

Opinion: "I think this depends largely upon the community. I have seen it tried and given up as not particularly successful, and *vice versa*."

Mayor Bean.

MICHIGAN**ADRIAN. Population: 11,878****Mayor: Herbert R. Clark**

Appropriation: \$1000 for band concerts.

No municipal band.

Open-air concerts by Imperial Band of thirty men during summer.

No Music Week in 1924.

School music supervisor: Juva Highby.

Appropriation for school music from School District: \$6050.

Staff: Three assistants.

ALBION. Population: 8,354**Mayor: A. L. Young**

\$10.00 appropriated for each concert by City Council for locally organized band.

Concerts given during summer in parks.

Public school music budget: \$1500.

School music supervisor: Jane Bougner.

ALPENA. Population: 11,101**Mayor: Lemuel G. Dafoe**

Appropriation: \$2000 for band concerts.

Open-air concerts by Alpena Board of Trade Band of thirty men, under Ralph Michurd, weekly, during summer.

The city has a portable band stand that folds up like a wagon box. Under it is an ordinary lumber wagon. Its sides can be let down and are held up by legs hung with hinges. The platform over the wagon and the sides, let down, form the platform.

Community singing with band concerts.

Memorial Hall and High School Auditorium, rent free for all purposes.

No Music Week in 1924.

Public school music budget: \$2000.

School music director.

Opinion: "Favorable."

Mayor Dafoe.

ANN ARBOR. Population: 19,516**Mayor: George E. Lewis**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$5000.

School music supervisor: Joseph E. Maddy.

Staff: Two assistants.

BATTLE CREEK. Population: 36,164**Mayor: Charles C. Green**

Appropriation: \$700 for band concerts.

No municipal band.

Open-air concerts by local band of forty men.

Public school music budget from Board of Education: \$6,850.

School music supervisors: Mrs. Amy Cutting, grades.

Mrs. Veldean Roth, junior and senior high.

Staff: Four teachers, each half time.

Opinion: "Fine, if taxpayers can afford it along with the many other more necessary activities."

Mayor Green.

BAY CITY. Population: 47,554**Mayor: John Dean**

No appropriation.

No municipal band.

Community singing.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Charles H. White.

Staff: Two assistants.

BENTON HARBOR. Population: 12,233**Mayor: F. S. Hopkins**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$3750.

School music supervisors: Mrs. Esther Lyons, music, in grades and high schools.

Birchard Coar, band and orchestra, in high schools.

Opinion: "I think city-paid band might be desirable for our city."

Guy Tyler,

City Manager.

FLINT. Population: 91,599**Mayor: Judson L. Transue**

Appropriation: \$2000.

Allocated. Community Music Association (twenty-two activities)

Park Concerts (band in summer).

Open-air concerts by Chevrolet Band (municipal) of thirty-five men. One summer
 Salvation Army Band of sixty men.

Flint Symphony Orchestra.

Senior High School Auditorium, rent free for all community affairs.

A Music Week in 1924.

Public school music budget: \$4725.

\$2500 high.

\$2225 grades.

School music supervisors: W. W. Norton, high.

Emmaline Fischer, grades.

Flint Community Music Association.

Opinion: "I think it very desirable."

Mayor Transue.

GRAND RAPIDS. Population: 137,634

Mayor: Elvin Swarthout

Appropriation: \$2500.

No municipal band.

Open-air concerts by Furniture City Band of thirty men and Elks Band of forty men.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$40,000.

School music supervisor: G. C. Bainum.

Staff: Twenty-two assistants.

HOLLAND. Population: 12,166

Mayor: Nick Kammeraad

Appropriation: \$200 for band.

No municipal band.

Twelve open-air concerts by American Legion Band of thirty-five men.

No Music Week in 1924.

Public school music budget from Board of Education: \$3,000.

School music supervisor.

Staff: One teacher of music.

IONIA. Population: 6,935

Mayor: Fred W. Green

No appropriation. (Will vote on it in April.)

Open-air concerts by a municipal band of twenty-five men.

The Armory given rent free for benefit concerts.

No Music Week in 1924.

Public school music budget: \$1800.

School music supervisor: Frances L. Stover.

ISHPEMING. Population: 10,500

Mayor: C. C. Cowpland

No specific appropriation.

No municipal band.

No recent open-air concerts.

Community singing with band concerts on Christmas Eve.

High School Auditorium, rent free for lyceum courses.

No Music Week in 1924.

Public school music budget: \$3500.

School music staff: One full-time assistant.

Two part-time assistants.

JACKSON. Population: 48,374

Mayor: W. M. Palmer

No appropriation. (Hope to have \$1500 in 1925.)

No municipal band.

Open-air concerts by Boos Band of twenty-seven men, Jackson City Band of thirty-five men, Citizen Patriot Band of forty boys, and Consumers Power Band of twenty-five men.

Community singing with band concerts.

No Music Week in 1924.

Public school music budget: \$15,250.

School music supervisor: Edith M. Stone.

Staff: One assistant supervisor.

Two special teachers.

Opinion: "The present mayor is favorable to such appropriation."

F. S. Rockwell,
Chamber of Commerce.

KALAMAZOO. Population: 48,487

Mayor: George K. Taylor

Appropriation: \$1000 for band concerts.

Twenty open-air concerts by Municipal Band of twenty-five men.

Michigan State Armory.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$20,000.

School music supervisor: Kathryn Baxter.

Staff: Ten special teachers.

LANSING. Population: 57,327

Mayor: Alfred H. Doughty

Appropriation: \$1600.

Allocated: \$800 for Reo Motor Car Company Band.

\$800 for 119th Field Artillery Band.

No municipal band.

Open-air concerts by Reo Band of fifty-two men and 119th Field Artillery Band of forty-three men.

Sometimes community singing with band concerts.

Prudden Auditorium.

A Music Week in 1924.

Public school music budget: \$9860.

School music supervisor: John W. Stephens.

Staff: One to three assistants.

MANISTEE. Population: 9,694

Mayor: John H. Rademaker

No appropriation.

No municipal band.

Concerts by Kliber's Band of eighteen men.

Community singing with concerts.

A Music Week in 1924.

Public school music budget from City School Funds: \$1,450.

School music supervisor: Amida Andrea.

Staff: Two assistants.

MANISTIQUE. Population: 6,380

Mayor: Harry Erickson

Appropriation: \$500 for concerts.

No municipal band.

Ten open-air concerts by W. O. W. Band.

High School Auditorium, rent free for lyceum courses.

No Music Week in 1924.

Public school music budget: \$200 to \$250.

School music supervisor: Elisabeth Bigelow.

MIDLAND. Population: 5,483

Mayor: John A. Whitman

No appropriation.

No municipal band.

Community singing with concerts.

No Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Beatrice Lovett.

MUSKEGON. Population: 36,570

Mayor: Dr. Archibald Hadden

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$15,000.

Appropriation for school music from the taxation which supports the public schools and spent by the Board of Education.

School music supervisor: Elizabeth Combe.

Staff: Nine assistants.

Opinion: "We are operating on the commission-manager form of government and in the five years we have been in office we have been so busy with rebuilding the city physically that we have little time or money for music. This will come later, however."

Mayor Hadden.

OWOSSO. Population: 12,575

Mayor: A. T. Wright

Appropriation: \$800.

No municipal band.

Open-air concerts by Owosso City Band.

Community singing with band concerts at times. Private leader for singing, salary paid by city.

Armory.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$2300.

School music supervisors: Helen Knox, high school.

Mary L. Stewart, grades.

Staff: One assistant in each ward.

Opinion: "Yes."

Mayor Wright.

PONTIAC. Population: 34,273

City Manager: Clifford W. Ham

Appropriation: \$1000 for band.

No municipal band.

Open-air concerts by Oakland Band of twenty-five men and City Band of twenty-five men.

A Music Week in 1924.

Public school music budget: (no amount given).

School music supervisor.

Opinion: "O. K."

Clifford W. Ham,
City Manager.

PORT HURON. Population: 25,944

Mayor: John B. McIlwain

No appropriation.

Municipal band of twenty-two men.

Open-air concerts by Port Huron City Band of twenty-two men.

Occasionally community singing with band concerts.

The Armory.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$5500.

School music supervisor: Edna Fraser.

Staff: One assistant.

ROYAL OAK. Population: 6,007

Mayor: A. G. Miller

Appropriation: \$1000 for band concerts.

Open-air concerts by a municipal band of thirty men.

No Music Week in 1924.

Public school music budget from Board of Education: \$6500.

School music supervisor: Eva M. Storer.

Staff: Four assistants.

SAGINAW. Population: 61,903

Mayor: Albert W. Tausend

Appropriation: \$3500.

No municipal band.

Open-air concerts by Amsden's Band.

Auditorium, rent free for educational purposes.

No Music Week in 1924.

Appropriation for school music by East Side Board of Education and West Side

School Board: \$13,843.60.

Allocated: \$8765 from East Side.
\$5078.60 from West Side.

School music supervisor: Sarah Buck, East Side Trade Schools.
Staff: Two teachers in East Side schools.
One bandmaster in East Side Junior High.
Three teachers in West Side schools.

SAULT SAINTE MARIE. Population: 12,096

Mayor: Otto Supe

Appropriation: \$4000.

Open-air concerts by a municipal band of thirty men.

No Music Week in 1924.

No city budget for school music. Furnished by School Board.

STURGIS. Population: 5,995

Mayor: F. W. Wait

Appropriation: \$300.

No municipal band.

Open-air concerts by local band.

Budget for school music from school fund.

Opinion: "Not large enough to be able to appropriate a sufficient amount to be of any use."

Mayor Wait.

TRAVERSE CITY. Population: 10,925

Mayor: James T. Milliken

No appropriation. (People voted for appropriation to support a municipal band at last election.)

No municipal band.

No Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Mrs. L. M. Struppa.

Opinion: "Very good."

Mayor J. T. Milliken.

WYANDOTTE. Population: 13,851

Mayor: H. S. Amiot

No appropriation.

No municipal band.

No Music Week in 1924.

School music supervisor: Professor Andrews.

MINNESOTA

ALBERT LEA. Population: 8,056

Mayor: Frank S. Faville

Appropriation: \$1000 for park concerts.

No municipal band.

Open-air concerts by Elks Band and Albert Lea High School Band.
Community singing with band concerts.
No Music Week in 1924.
No city budget for school music.
Opinion: "Fine."

Mayor Faville.

ALEXANDRIA. Population: 3,388

Mayor: H. W. Ludke

Appropriation: \$1300 for City Band.
Open-air concerts by City Band (municipal) of twenty-five men.
School Auditorium and Armory.
No Music Week in 1924.
No city budget for school music.
Appropriation for school music from Public School Levy: \$1700.
School music supervisor: Christopher O. Honaas.
Opinion: "Good thing."

H. S. Campbell,
City Clerk.

AUSTIN. Population: 10,118

Mayor: William D. Owen

No appropriation. (Previous years: \$1000. None this year.)
Municipal Band of twenty-four men.
(Twelve open-air concerts by municipal band and two Boy Scout bands until this year.)
Central High School Auditorium.
No Music Week in 1924.
Public school music budget: \$2625.
School music supervisor: H. B. Beckstrom.
Staff: One assistant.
Opinion: "Favorable, if city can afford it. Austin is financially pinched at present."
Mayor Owen.

BEMIDJI. Population: 7,086

Mayor: John Moberg

Appropriation: \$2350.
Allocated: \$2100 for band director.
\$ 250 for supplies.
Open-air concerts by Municipal Boys' Band of eighty-five players and Beginners' Band of forty-two.
Armory and School Auditorium.
No Music Week in 1924.

BRAINERD. Population: 9,591

Mayor: I. W. O'Brien

Appropriation: \$800.
Open-air concerts by City Band of thirty men.
No Music Week in 1924.
Public school music budget: \$1500.

CLOQUET. Population: 5,127**Mayor: J. J. Colburn***Appropriation:* \$1080.Allocated: \$50 a month for band director's salary.
Balance for music, etc.

Open-air concerts by City Band of twenty to twenty-five men.

City Hall, rent free for all purposes.

No Music Week in 1924.

Appropriation for school music from General School Fund of District:

\$1665 for salary.

\$ 150 for supplies.

\$ 700 for new equipment this year

School music supervisor: Agda Wennerberg.*Opinion:* "In favor of it."*Mayor Colburn.***CROOKSTON. Population: 6,825****Mayor: N. A. Bray***Appropriation:* \$2500.Allocated: \$175 per month for municipal band director.
Balance for music and concerts.

Open-air concerts by two juvenile bands, one consisting of fifty players and the other of about twenty-five.

No Music Week in 1924.

No city budget for school music. Public School system pays its music supervisor \$150 or \$175 per month.

School music supervisor: F. I. Schweppe.*Opinion:* "Its influence is far-reaching and most beneficial."*Mayor Bray.***FARIBAULT. Population: 11,089****Mayor: Thomas H. Quinn***Appropriation:* \$2000 for band concerts.

Fourteen open-air concerts by Municipal Band of twenty-five men.

Community singing with band concerts.

A Music Week in 1924; municipality appropriated \$50, which was not used.

No city budget for school music. School band has music teacher.

Opinion: "Good. State law limits us to \$2000."*Mayor Quinn.***FERGUS FALLS. Population: 7,581****Mayor: Martin Benson***Appropriation:* \$500 for band concerts.

No municipal band.

Open-air concerts by B. P. O. E. Band of thirty-five men.

Community singing with band concerts.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Hazel Macdonald.*Staff:* One assistant.*Opinion:* "Good."*Mayor Benson.*

LITTLE FALLS. Population: 5,500**Mayor: N. N. Bergheim***Appropriation:* \$1200 for band instructor.

A municipal band of fifteen men.

Open-air concerts by City Band.

Hand's Orchestra (municipal).

No city budget for school music. School Board handles it.

School music supervisor.

Opinion: "The right thing to do."*Mayor Bergheim.***MANKATO. Population: 12,469****Mayor: W. A. Beach***Appropriation:* \$1500 for band.

A municipal band of twenty-seven men.

Open-air concerts by Elks and Legion Bands.

Armory.

No Music Week in 1924.

No city budget for school music.

MINNEAPOLIS. Population: 380,582**Mayor: George E. Leach***Appropriation:* \$20,000.

Open-air concerts by Minneapolis Municipal Band of thirty-one men and B. J. Barrett's Band of twenty-five men.

Monday Municipal Concerts given in lobby of City Hall.

Community singing with band concerts.

Municipal chimes in tower of Court House and City Hall, rung by J. H. Auld.

A Music Week in 1924.

No city budget for school music.

School music supervisor: T. P. Giddings.*Staff:* Four special teachers.

Civic Music League.

Opinion: "Good idea."*Mayor Leach.***NEW ULM. Population: 6,745****Mayor: Dr. Emil Mueller***Appropriation:* \$1500 for band concerts.

No municipal band.

Twelve open-air concerts by 205th Infantry Band of forty-five men.

Armory.

No Music Week in 1924.

Appropriation for school music from school treasury: \$1350.*School music supervisor:* Elsie Marti.*Opinion:* "In favor."*William P. Backer,*
City Clerk.**RED WING. Population: 8,637****Mayor: Thomas Mohn***Appropriation:* \$2000 for band concerts.

Open-air concerts by Red Wing (municipal) Band of fifteen men.

No Music Week in 1924.

Appropriation for school music from taxation: \$1400.

School music supervisor: F. Marian Lawson.

ROCHESTER. Population: 13,722

Mayor: Julius J. Reiter

Appropriation: \$ 1,500 from city taxes.

\$10,500 from popular subscription and Mayo Clinic.

\$12,000 total.

No municipal band.

Open-air concerts by Park Band of twenty-eight men, conducted by Harold Cooke.

Sometimes community singing with band concerts.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$4000.

School music supervisor: Adele P. Lieu.

ST. CLOUD. Population: 15,873

Mayor: J. Arthur Bensen

Appropriation: \$5000.

Allocated: \$4000 for concerts.

\$1000 for special services.

Open-air concerts by City Band of twenty-five men, directed by G. Oliver Riggs, and

Boys' Band of 180 boys.

Armory.

No Music Week in 1924.

Public school music budget from School Tax: \$400.

School music supervisor: Margaret Newhouse.

Opinion: "Very good idea."

Mayor Bensen.

ST. PAUL. Population: 234,680

Mayor: Arthur E. Nelson

Appropriation: \$25,000.

Allocated: \$20,000 for two summer bands.

\$ 2,000 for two winter bands.

\$ 2,000 for Municipal Chorus.

\$ 1,000 for singing and entertainment.

No municipal band.

Open-air concerts by Minnesota State Band of twenty-nine men, Albrecht's Band of twenty-nine men, Chidester's Band of twenty-four men and, in winter, two bands of ten men.

Community singing with band concerts, with special leader paid by city.

Auditorium, rent free for municipal organ recitals.

A municipal organ; Hugo Goodwin, organist; organ recitals given three noondays weekly during summer and Sunday afternoons during winter.

A Music Week in 1924.

Public school music budget: \$6800.

School music supervisor: Elsie M. Shawe.

Staff: Three assistants.

Opinion: "It is most commendable. This municipality is quite active in furnishing music in different forms."

Mayor Nelson.

SOUTH ST. PAUL. Population: 6,860**Mayor: John E. Fearing**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: \$5,000.

School music supervisors: Francis Wilson, singing; Mable Hague, instrumental.

Opinion: "Do not believe it could be accomplished here."

Mayor Fearing.

VIRGINIA. Population: 14,022**Mayor: Dr. W. M. Empie**

Appropriation: \$3500.

Allocated: \$2200 for director.

\$1300 for concerts and rehearsals.

Open-air concerts by City Concert Band of thirty-six men.

Community singing with band concerts.

A Music Week in 1924; municipality appropriated \$200.

Public school music budget: \$4000.

School music supervisor.

Staff: One or more assistants.

Opinion: "No better expenditure."

Albert E. Bickford,
City Clerk.

WILLMAR. Population: 5,892**Mayor: C. W. Odell**

Appropriation: \$2500 (permitted to levy one mill for municipal band).

Open-air concerts by a municipal band of twenty-five men and American Legion Band.

Sometimes community singing with concerts.

No Music Week in 1924.

School music supervisor: G. O. Brohough.

WINONA. Population: 19,143**Mayor: E. A. Brown**

Appropriation: \$1000 for municipal band.

Open-air concerts by Junior Municipal Band of forty boys.

A Music Week in 1924.

Public school music budget from taxation: \$4,710.88 for past year.

School music supervisor: Grace P. Kissling.

Staff: One assistant.

Opinion: "Favor this."

Mayor Brown.

MISSISSIPPI**BILOXI. Population: 10,937****Mayor: John J. Kennedy**

No appropriation.

No municipal band.

City Auditorium.

A Music Week in 1924.

Opinion: "Desirable if can be afforded."

Mayor Kennedy.

GREENVILLE. Population: 11,560

Mayor: J. A. Hunt

No appropriation.

No municipal band.

City Hall Auditorium, rent free for all purposes.

No Music Week in 1924.

Public school music budget: \$2500.

Opinion: "A community sing appeals to me."

Mayor Hunt.

GREENWOOD. Population: 7,793

Mayor: W. K. Clements

Appropriation: \$1200 for band director's salary.

Open-air concerts by a municipal band.

No Music Week in 1924.

No city budget for school music.

Appropriation for school music from regular School Fund: (salary of teacher).

School music supervisor: Annie Beatty Quinn.

Opinion: "I believe this can be supported by private enterprise."

Mayor Clements.

GULFPORT. Population: 8,157

Mayor: Charles R. Haydon

Appropriation: \$500 for part salary of band director.

Municipal band of twenty men.

Open-air concerts by Gulfport Commercial Band.

Sometimes community singing with concerts.

City Hall, rent free for band concerts.

No Music Week in 1924.

Public school music budget: \$1000.

School Board did pay. Music in schools now provided by private subscription.

School music supervisor: Mrs. David McDavid.

Staff: Seven or eight special teachers of music.

LAUREL. Population: 13,037

Mayor: M. W. McLaurin

Appropriation: \$1200 for part salary of band director.

Open-air concerts by Laurel Municipal Band of twenty-four players, directed by H. M. Villaine.

Junior Orchestra.

A Music Week in 1924.

Public school music budget: \$1260.

School music supervisor: Ruby Mulloy.

Municipal Music Commission.

Opinion: "Think limited appropriations good, provided civic societies give proper support."

Mayor McLaurin.

VICKSBURG. Population: 17,931**Mayor: J. J. Hayes**

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Appropriation for school music from Board of Education: \$1500.

School music supervisor: Nell Thomas.

Staff: One assistant.

YAZOO CITY. Population: 5,244**Mayor: E. P. Swain**

Appropriation: \$1200 for band concerts.

Open-air concerts by Military Band (municipal organization) of twenty men, weekly.

No Music Week in 1924.

MISSOURI**CARTHAGE. Population: 10,068****Mayor: C. W. Thomas**

No appropriation.

Municipal band for 1925 will be kept up by city. Fund for that purpose.

Open-air concerts to be held in 1924.

The Memorial Hall given rent free for free concerts.

No Music Week in 1924.

Public school music budget: \$900 for music teacher employed by School Board.

School music supervisor: Miss Shewalter.

Opinion: "On account of our taxes being as high as they are now, I do not think it possible to put it over here. We have had a good many bond issues here lately and I believe we should hold down and not increase our taxes."

Mayor Thomas.

DE SOTO. Population: 5,003**Mayor: C. J. Davidson**

No appropriation.

No municipal band.

No Music Week in 1924.

Funds for school music come from taxes.

Opinion: "Think there are other matters that would benefit the people more."

Mayor Davidson.

FULTON. Population: 5,595**Mayor: T. H. Grant**

Appropriation: \$1500 for band.

Twenty open-air concerts by a municipal band of thirty men.

Community singing with band concerts.

No Music Week in 1924.

No city budget for school music. School Board provides teaching of this kind.

School music supervisor: Mrs. S. T. Moore.

Opinion: "We have thought of this in connection with the Park Commission."
Mayor Grant.

HANNIBAL. Population: 18,950

Mayor: Morris Anderson

Appropriation: (no amount given).

Open-air concerts by Hannibal Band of twenty-five men.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$2600.

Position of school music supervisor vacant until June, 1924.

INDEPENDENCE. Population: 11,686

Mayor: Roger J. Sermon

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$2200.

School music supervisor: Maytie Simmons.

Staff: One assistant.

Opinion: "For two years there has been an oratorio society here, and the city is really well advanced in a musical way, although the municipality has not rendered, and probably will not, direct monetary aid."

Charles D. Capille,
Chamber of Commerce.

JEFFERSON CITY. Population: 14,067

Mayor: C. W. Thomas

No appropriation.

No municipal band.

Free Public Library Auditorium.

A Music Week in 1924.

Public school music budget from school tax and benefits given by High School: \$3000.

School music supervisor: Daisy Seabre.

Staff: One assistant.

KANSAS CITY. Population: 324,410

Mayor: Albert I. Beach

A general appropriation, but none this year due to depleted treasury.

No municipal band.

Open-air concerts by union musicians' band of thirty men.

Community singing with band concerts.

Music Pavilion, rent free for free public concerts.

No Music Week in 1924.

Appropriation for school music furnished from school money: \$48,125.

School music supervisor: Mabel Glenn, elementary schools.

Staff: Eight full and part time assistants in elementary schools.

Thirteen full and part time assistants in high schools and colleges.

Opinion: "Should have public concerts by all means."

T. C. Harrington,
Secretary, Park Board.

MAPLEWOOD. Population: 7,431**Mayor: Eugene Burks**

No appropriation.

No municipal band.

Maplewood High School Auditorium and City Hall, rent free for general musical programs (concerts, recitals, etc.).

No Music Week in 1924.

Appropriation for school music from regular school funds: \$5500.

School music supervisor: Jessie Mangeum.*Staff:* Four assistants.**MEXICO. Population: 6,013****Mayor: A. C. White**

No appropriation.

No municipal band.

A Music Week in 1924.

No city budget for school music. Paid by School Board.

ST. CHARLES. Population: 8,503**Mayor: Joseph H. Lackland**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1800.

School music supervisor: Etolia Skelton.*Opinion:* "Too close to St. Louis."*Mayor Lackland.***ST. LOUIS. Population: 772,897****Mayor: Victor J. Miller***Appropriation:* \$9000 for band concerts in parks and playgrounds.

No municipal band.

Forty-five open-air concerts by band of thirty-one men in various parks.

No Music Week in 1924.

Appropriation for school music from School Board: \$50,000.

School music supervisor: Eugene M. Hahnel.*Staff:* Ten assistants.

Civic Music Association.

Opinion: "Larger appropriation for band concerts in public parks would be desirable."*Fred W. Pope,*

Commissioner of Parks and Recreation.

SPRINGFIELD. Population: 39,631**Mayor: W. E. Freeman**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$6000.

School music supervisor: R. Ritchie Robertson.*Opinion:* "It would take some time to properly organize and wake up interest on account of all teachers and professors being very busy."*Mayor Freeman.*

WEBB CITY. Population: 7,807**Mayor: W. F. Gill**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1000 from regular school funds.

School music supervisor: Mrs. J. R. Kuhn.*Opinion:* "The present mayor thinks lack of funds would make it impossible."*A. G. Young,**Ex-Mayor.***WEBSTER GROVES. Population: 9,474****Mayor: J. B. Chipman**

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music. Separate school district.

Opinion: "Not desirable for Webster Groves because of proximity to St. Louis."*Mayor Chipman.***MONTANA****ANACONDA. Population: 11,668****Mayor: James B. McCavitt***Appropriation:* \$850.

No municipal band.

Open-air concerts by Anaconda Band of eighteen men.

A Music Week in 1924.

Appropriation for school music by School Board: \$1700.

School music supervisor: Mabel Hatch.**BILLINGS. Population: 15,100****Mayor: William V. Beers***Appropriation:* \$3200 ($\frac{1}{2}$ mill).

Open-air concerts by City Band of twenty men.

No Music Week in 1924.

No city budget for school music. Handled by School Board.

Opinion: "I think it is proper by taxation."*William V. Beers.***BOZEMAN. Population: 6,183****Mayor: Edmund Burke***Appropriation:* \$700 ($\frac{1}{4}$ mill) for band concerts.

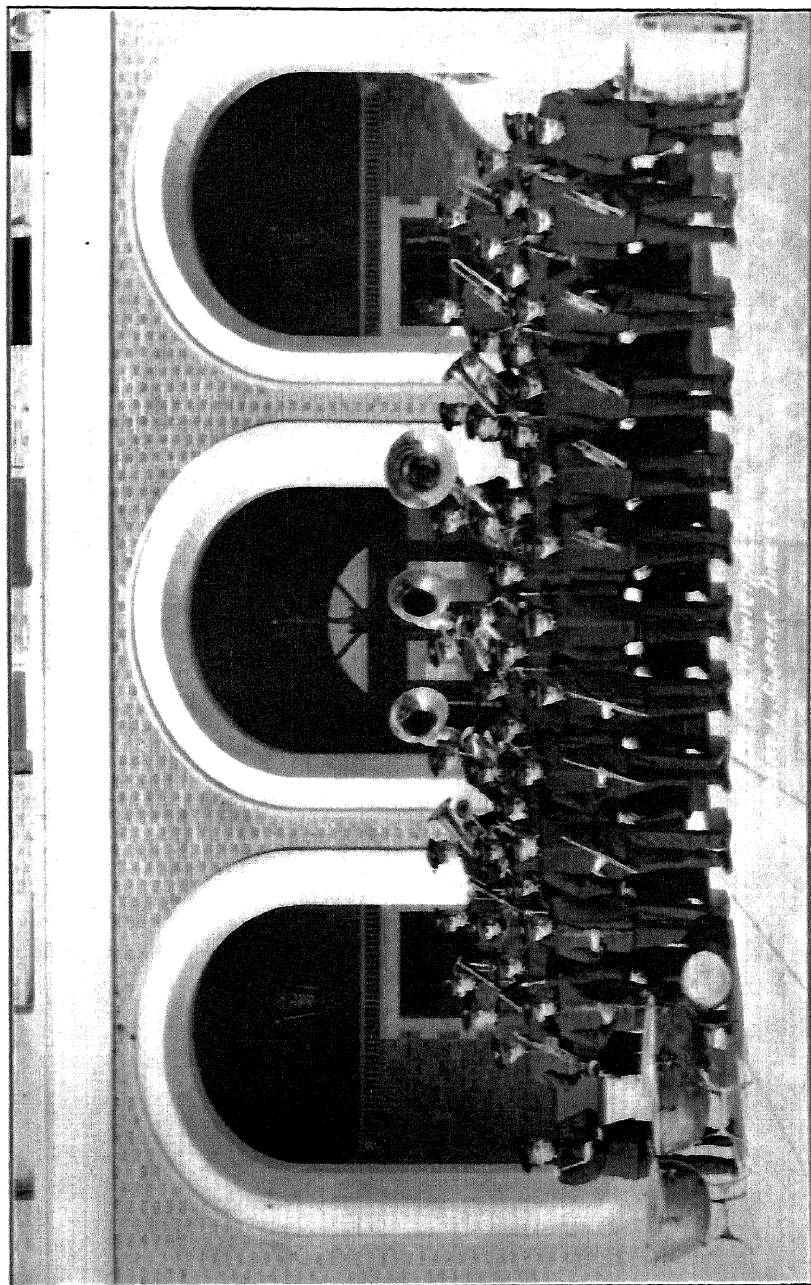
No municipal band.

Open-air concerts by 163rd Regimental Band.

A Music Week in 1924.

Appropriation for school music from school fund: \$1500.

School music supervisor: Avis Turner.*Opinion:* "Due to musical activity of college and schools, small appropriation sufficient."*Fred M. Brown,**City Manager.*



An appropriation of \$128,000 covers the maintenance of this Municipal Band in Long Beach, California.

BUTTE. Population: 41,611**Mayor: William D. Horgan**

No appropriation.

No municipal band.

A Music Week in 1924.

No city budget for school music.

Staff: One teacher.

GREAT FALLS. Population: 24,121**Mayor: H. B. Mitchell**

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget from School Board: \$5,900.

Allocated: \$5,600 salaries; \$300 books and supplies.

School music supervisor: Lena M. Spoor.

Staff: June Eby, instructor in high school.

Mrs. Hazel Richards, instructor in Junior high school.

Staff: Three teachers.

LEWISTOWN. Population: 6,120**Mayor: E. O. Kindschy**

Appropriation: \$1500.

No municipal band.

Open-air concerts by Elks Band of forty men.

Appropriation for school music from School District levy: \$2200.

School music supervisor: Mira Booth.

Staff: One assistant.

LIVINGSTON. Population: 6,326**Mayor: S. R. Krom**

Appropriation: \$750 for band concerts.

No municipal band.

Open-air concerts by local band of twenty men.

A Music Week in 1924.

No city budget for school music.

School music supervisor: Olive L. Cory.

Opinion: "Heartily in favor of music for the people insofar as finances will permit."
Mayor Krom.

MISSOULA. Population: 12,668**Mayor: N. H. Beacom**

Appropriation: \$1600 ($\frac{3}{4}$ of a mill).

Municipal band of thirty men.

Open-air concerts by Missoula Band of thirty men.

No Music Week in 1924.

Appropriation for school music from school tax: \$400.

School music supervisor: Helen Wilkinson.

Opinion: "Owing to present condition of city finances, I could not consider it."
Mayor Beacom.

NEBRASKA

BEATRICE. Population: 9,664

Mayor: C. C. Farlow

Appropriation: \$1800.

Open-air concerts by a municipal band of twenty-four men.

Sometimes singing with band concerts.

No Music Week in 1924.

Appropriation for school music from School Board: \$2000.

School music supervisor: L. F. Chard.*Opinion:* "I think it desirable."*Mayor Farlow.*

LINCOLN. Population: 54,948

Mayor: F. C. Zehrung

Appropriation \$1200.

No municipal band.

Open-air concerts by two local bands of twenty-five men each.

No Music Week in 1924.

Appropriation for school music by Board of Education of Lincoln School District:
\$17,303.71.*School music supervisor:* H. O. Ferguson.*Staff:* Two assistant supervisors.

Ten special teachers.

NORFOLK. Population: 8,634

Mayor: George W. Phelps

Appropriation: \$910.

No municipal band.

Twenty open-air concerts by local band.

A Music Week in 1924.

Appropriation for school music from Board of Education: \$3400.

School music supervisor: Ina Mae Sanders.

NORTH PLATTE. Population: 10,466

Mayor: M. E. Crosby

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1500.

School music supervisor: Mrs. John N. Baker, Jr.*Opinion:* "Think it should be done. City formerly made levy for band concerts, but during last three years this has not been done."*Mayor Crosby.*

NEW HAMPSHIRE

BERLIN. Population: 16,104

Mayor: J. A. Vaillancourt

Appropriation: \$300 for band concerts.

No municipal band.

Open-air concerts by Burgess Band.
City Hall Auditorium and Y. M. C. A. Building.
No Music Week in 1924.
Public school music budget: \$3000.
School music supervisor: G. T. Gothwaite.

DERRY. Population: 5,900

Chairman, Board of Selectmen: George W. Hoisington

No appropriation.
No municipal band.
Adams Memorial Building.
No Music Week in 1924.
School music supervisor: Helen C. Johnson.

KEENE. Population: 11,210

Mayor: Robert T. Kingsbury

Appropriation: \$800 for band concerts.
No municipal band.
Open-air concerts by Keene Band of twenty-five men.
City Hall.
A Music Week in 1924.
Budget for public school music: \$1800.
School music supervisors: Harry W. Davis, high school.
Florence Linnell, elementary.
Opinion: "Understand amount is limited by statute in New Hampshire."
Mayor Kingsbury.

LACONIA. Population: 10,897

Mayor: Charles H. Perkins

No appropriation except in connection with the schools.
No municipal band.
Open-air concerts by military band and one composed of local men, each consisting of about thirty to thirty-five men. Concerts paid for by city as with each year's understanding.
High School Hall, rent free for public programs.
No Music Week in 1924.
Appropriation for school music from school budget: \$1350.
School music supervisor: Fred H. Osgood.
Opinion: "Do not think it required at this time."
Mayor Perkins.

MANCHESTER. Population: 78,384

Mayor: George E. Trudel

Appropriation: \$1000 for entertainments and concerts in public parks.
No municipal band.
Open-air concerts by local bands of about thirty men each.
People's Orchestra.
Practical Arts Auditorium, rent free for free concerts.
No Music Week in 1924.
Public school music budget: \$9000.
School music supervisor: Harry E. Whittemore.
Staff: Three assistants.

Opinion: "Under our conditions, no."

Charles E. Hammond,
Secretary to the Mayor.

NASHUA. Population: 28,379

Mayor: Eaton D. Sargent

Appropriation: \$500.

A Municipal Band of thirty men.

Open-air concerts by band of 197th Regiment New Hampshire National Guard.
City Auditorium.

No Music Week in 1924.

Public school music budget: \$2500.

School music supervisor: E. G. Hood.

PORTSMOUTH. Population: 13,569

Mayor: Orel A. Dexter

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: (salary of supervisor).

School music supervisor: Ernest P. Bilbruck.

Opinion: "Favorable, if money is available."

Mayor Dexter.

ROCHESTER. Population: 9,673

Mayor: William S. Davis

No appropriation.

No municipal band.

Open-air concerts by City Band of thirty-two men.

City Hall, rent free for National Music Week.

A Music Week in 1924.

Public school music budget: \$1200.

School music supervisor: Anna Quimby.

Opinion: "I would say it is a good idea."

Mayor Davis.

NEW JERSEY

ASBURY PARK. Population: 12,400

Mayor: Clarence E. F. Hetrick

Appropriation: \$37,000.

Allocated: \$14,000 for Casino Orchestra.

\$23,000 for Arcade Orchestra.

Two Municipal Orchestras, one of sixteen men and one of twelve men.

Community singing with band concerts.

Arcade and Casino, rent free for free concerts.

A municipal organ; James Nugent, organist; daily organ recitals.

No Music Week in 1924.

Public school music budget: \$2490.

\$1990 for instructor's salary.

\$ 500 for orchestra leader.

School music supervisor: Estelle Billington.

Opinion: "Approve of it."

Mayor Heirick.

ATLANTIC CITY. Population: 50,682

Mayor: Edward L. Bader

Appropriation: \$5000 for salary. Also \$5000 for concerts and lectures.

No municipal band.

High School Auditorium.

A municipal organ; Arthur Scott Brook, organist; organ recitals weekly throughout year and some special ones.

A Music Week in 1924.

Public school music budget: \$22,000 from city to Board of Education.

School music supervisors: Helen M. Kennedy, grade schools.

D. Byron McClusky, high school.

Kenneth Kelly, orchestra and band

Staff: Six assistants.

BAYONNE. Population: 76,754

Mayor: Robert J. Talbot

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Josephine G. Duke.

Staff: Thirteen assistants.

Opinion: "The Mayor is a musician, a lover of music and favorable to this proposition."

William P. Lee,

City Clerk.

BELLEVILLE. Population: 15,660

Mayor: John H. Waters

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: (no amount given).

School music supervisor: Grace Hipple.

Staff: Two assistants.

Opinion: "Favorable."

Mayor Waters.

BURLINGTON. Population: 9,049

Mayor: Thomas S. Mooney

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music by Board of Education:

\$2000 for supervisors.

\$ 150 for books.

School music supervisor: Estelle Kingsley.

CAMDEN. Population: 116,309**Mayor: Victor King***Appropriation: \$6400.**Allocated: \$6150 for band concerts.**\$ 250 for Music Week.**No municipal band.**Open-air concerts by Y. M. C. A. Concert Band of twenty-five men, 114th Infantry**Band of twenty-five men, and Moose Band of twenty-five men.**Community singing with band concerts.**High School Auditorium given rent free for free concerts.**A Music Week in 1924.**No city budget for school music.**School music supervisor: Powell G. Fithian.**Staff: Several assistants.***CLIFFSIDE PARK. Population: 5,709****Mayor: Joseph W. Marini***No appropriation.**No municipal band.**High School Auditorium.**No Music Week in 1924.**School music supervisor: Mrs. McCullough.**Opinion: "Very desirable, if size of town warrants it."**Mayor Marini.***CLIFTON. Population: 26,470****Mayor: S. Grant Thorburn***No appropriation.**No municipal band.**No Music Week in 1924.**Public school music budget: \$2500.**Opinion: "Not at present."**Mayor Thorburn.***COLLINGSWOOD. Population: 8,714****Mayor: Joseph W. Wescott***No appropriation.**No municipal band.**No Music Week in 1924.**Public school music budget: \$2000.**School music supervisor: Ethel G. McKinley.***EAST ORANGE. Population: 50,710****Mayor: Charles H. Martens***No appropriation.**No municipal band.**No Music Week in 1924.**Public school music budget: \$8300 (salaries of supervisors).**Staff: One assistant supervisor of vocal music.**Music instruction by teachers in all schools, teaching in individual classes.**Opinion: "The Mayor has always approved of a municipal appropriation for music*

for the people, but to date the City of East Orange has taken no action in the matter."

Helen B. Barnes,
Secretary to Mayor.

EAST RUTHERFORD. Population: 5,463

Mayor: John H. Edwards

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music. Under Board of Education.

Opinion: "Good."

Mayor Edwards.

ELIZABETH. Population: 95,682

Mayor: John F. Kenah

Appropriation: \$2000 for band concerts.

No municipal band.

Open-air concerts by bands of private musicians.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$22,990.

\$20,440 for salaries.

\$800 for supplies.

\$750 for replacements.

School music supervisor: Thomas Wilson.

Staff: Two assistant supervisors.

Six special teachers.

ENGLEWOOD. Population: 11,617

Mayor: H. V. D. Moore

Appropriation: (no amount given).

No municipal band.

Open-air concerts by local military band.

No Music Week in 1924.

Public school music budget: \$2000.

School music supervisor: Margaret Reid.

LONG BRANCH. Population, 13,521

Mayor: Frank L. Howland

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$2200.

School music supervisor: Louise Bruske.

Opinion: "May make appropriation in 1925."

Mayor Howland.

MONTCLAIR. Population, 28,810

Mayor: Henry A. Lardner

Appropriation: \$1000 for band concerts.

No municipal band.

Five open-air concerts by Peter Rosenweig's Band of twenty-one men.

No Music Week in 1924.

Public school music budget: \$9400.

\$6065 for public schools

\$3335 for high school.

School music supervisor: Arthur E. Ward.

Staff: One assistant.

One special teacher.

Opinion: "I believe that provision for music in some organized form is desirable and to a greater extent than we now have it. In a town the size of Montclair it would seem that there is no better place for control and direction of such musical activities than the Board of Education and its musical staff, and while this has not been arranged or agreed to, it is under informal discussion."

Mayor Lardner.

NEWARK. Population: 414,216

Mayor: Frederick C. Breidenbach

Appropriation: \$5000.

No municipal band.

Open-air concerts by local bands of sixteen to twenty-five men.

Community singing with band concerts.

No Music Week in 1924.

Appropriation for school music from city tax: \$6500.

School music director: Louise Westwood.

Staff: Four assistant supervisors.

Five high school music teachers.

Fourteen special teachers in elementary schools.

Opinion: "Since 1903 the City of Newark has appropriated money for municipal concerts. The Newark Philharmonic Band of sixty musicians gave ten concerts during the past summer, paid for by private subscriptions."

Mart King,

Manager, Municipal Band Concerts.

NEW BRUNSWICK. Population: 32,779

Mayor: John J. Morrison

No appropriation.

No municipal band.

A Music Week in 1924.

No city budget for school music. Charged in general teachers' salaries.

School music supervisor: George W. Wilmot.

Opinion: "A very good idea."

Mayor Morrison.

PATERSON. Population: 135,866

Mayor: Colin M. McLean

Appropriation: \$1560.

Allocated: \$1260 for band concerts in parks.

\$ 300 for Music Week.

No municipal band.

Open-air concerts by Union Band of twenty men.

A Music Week in 1924; municipal appropriation, \$300.

Public school music budget: \$6500.
School music supervisor: Alired Fieldhouse.
Staff: One special teacher.

PERTH AMBOY. Population: 41,707

Mayor: William C. Wilson

Appropriation: \$250 for open-air band concerts.
No municipal band.
Open-air concerts by Columbus Italian Band, Goodwill Band and Perth Amboy Concert Band.
High School Auditorium.
A Music Week in 1924.
Appropriation for school music from Board of Education: \$5000.
Staff: Three assistants.

PHILLIPSBURG. Population: 16,923

Mayor: William R. Potts

No appropriation.
No municipal band.
No Music Week in 1924.
Appropriation for school music by School Board: \$2000.
School music supervisor: Harriet Woodward.

PLAINFIELD. Population: 27,700

Mayor: Charles E. Loizeaux

Appropriation: \$1250 for band concerts.
No municipal band.
Open-air concerts by Liberty Band.
Community singing with band concerts, sometimes.
High School Auditorium, rent free for Music Week, rehearsals and Community Chorus.
A Music Week in 1924.
No city budget for school music. Included in general supplies.
School music supervisors: Charles L. Lewis, high school.
Howard S. Savage, lower grades.

PLEASANTVILLE. Population: 5,887

Mayor: Charles E. Jackson

No appropriation.
No municipal band.
No Music Week in 1924.
Public school city budget: \$1800.
School music supervisor: Irma E. Stiles.
Opinion: "Think that it is a splendid idea."
Mayor Jackson.

PRINCETON. Population: 5,917

Mayor: E. Mulford Updike

No appropriation.
No municipal band.

No Music Week in 1924.

Appropriation for school music from the Board of Education: \$1860.

Special teacher: Pauline Haynes.

Opinion: "I would say the University provides several very fine programs in the way of recitals, concerts and various other musical entertainments."

Walter H. Olden,

Secretary, Chamber of Commerce.

RAMSEY. Population: 2,090

Mayor: F. W. Storer

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: (salary of one teacher).

Opinion: "I have every reason to believe we are as progressive as other boroughs; therefore at the opportune time we will not be found wanting."

Mayor Storer.

RIDGEWOOD. Population: 7,580

Mayor: Daniel A. Garber

No appropriation.

No municipal band.

High School Chapel.

No Music Week in 1924.

Public school music budget: \$4000.

School music supervisor: Helen Greenlaw.

Staff: One assistant supervisor.

Opinion: "The character of the inhabitants of Ridgewood and their ability to provide musical advantages for themselves would preclude the necessity of a municipal appropriation."

Wilbur Morris,

Municipal Clerk.

SALEM. Population: 7,435

Mayor: F. Newlin Acton

No appropriation.

No municipal band.

Occasional open-air concerts by local bands, 12th Regiment Band or Tall Cedars Band, which vary from eighteen to forty or fifty men.

Band Shell.

No Music Week in 1924.

Public school music budget from Board of Education: \$1,600.

School music supervisor: Maude B. Westcott.

SOMERVILLE. Population: 6,718

Mayor: Thomas A. Flockhart

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from regular school budget raised by taxation: \$1800.

School music supervisor: Elinor M. Fish.

SOUTH AMBOY. Population: 7,897**Mayor: D. C. Chase**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from general School Fund: (no amount given).

School music supervisor: Fannie Barrett.**SOUTH RIVER. Population: 6,596****Mayor: W. A. Allgair**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1400.

School music supervisor: Miriam Sparrow.*Opinion:* "Not possible at present"*Mayor Allgair.***SUMMIT. Population: 10,174****Mayor: Walter S. Topping**

No appropriation.

No municipal band.

Open-air concerts by the Municipal (in name only) Band of twenty-five men.

High School Auditorium.

A Music Week in 1924.

Public school music budget: \$4250 (salaries of teachers).

School music supervisor: Margaret E. Barnes.*Staff:* One assistant.*Opinion:* "I would like to see all the music of the community under the direction of a thoroughly competent person. The musical life we have in Summit is one of very high standard because it has been intensively cultivated. The standard was set high when our permanent musical societies were organized and has been kept there because those in charge have resisted every effort to lower it. I think a municipal director, unless most capable, would kill our musical life."*Mayor Topping.***TRENTON. Population: 119,289****Mayor: Frederick W. Donnelly***Appropriation:* \$6200.

Allocated: \$5700 for open-air concerts.

\$ 500 for special features.

No municipal band.

Open-air concerts by Winkler's Band of thirty-five men, Moose Band of thirty-five men and Eagles' Band of thirty-five men.

A Music Week in 1924; municipal appropriation, \$100.

Public school music budget: \$16,700.

School music supervisor: Catherine Zisgen.*Staff:* One assistant supervisor.

Six special teachers.

Opinion: "Believe it would be a good idea."*Mayor Donnelly.*

WESTFIELD. Population: 9,026**Mayor: Merton D. Littlefield***Appropriation:* \$1000 for band concerts.*No municipal band.**Open-air concerts by Westfield Band of 45 men.**High School Auditorium, rent free for free concerts.**A Music Week in 1924.**Appropriation for school music from taxation: \$3250.**School music supervisor: Olive Jagger.**Staff: One assistant.**Opinion: "The fact that we do make such an appropriation expresses my opinion."**Mayor Littlefield.***WEST HOBOKEN. Population: 40,068****Mayor: Charles F. Juechter***No appropriation.**No municipal band.**High School Auditorium.**No Music Week in 1924.**Public school music budget: \$400.**School music supervisor: A. L. Scarmolin.***WEST NEW YORK. Population: 29,926****Mayor: Joseph V. McNeill***No appropriation.**No municipal band.**Twenty open-air concerts by local band under Fred Mayer and Fred Carughi.**No Music Week in 1924.**Appropriation for school music from town and state: \$5000.**School music supervisor: George A. DeLamater.**Staff: One assistant.***WEST ORANGE. Population: 15,573****Mayor: Simeon H. Rollinson***No appropriation.**No municipal band.**High School Auditorium.**No Music Week in 1924.**Public school music budget: (no amount given)**School music supervisor: Ida M. Williams.**Staff: Three assistants.**Opinion: "Most desirable."**S. C. Strong,
Superintendent of Schools.***WOODBURY. Population: 5,801****Mayor: Victor E. Kugler***No appropriation.**No municipal band.**No Music Week in 1924.**Public school music budget: \$1500.*

School music supervisor: Margaret A. Kreisler.

Opinion: "Yes, if people want it and city can afford it."

Mayor Kuglu.

NEW MEXICO

ALBUQUERQUE. Population: 15,157

Mayor: E. B. Swope

Appropriation: \$700 for band concerts.

Open-air concerts by a municipal band of twenty men.

Community singing with band concerts.

A Music Week in 1924.

No city budget for school music.

SANTA FE. Population: 7,236

Mayor: Nathan Jaffa

No appropriation.

No municipal band.

Open-air concerts by City Band on Sunday evenings.

No Music Week in 1924.

Public school music budget: \$1,700.

Allocated: \$1,600 salaries; \$100 total income.

School music supervisor: Mrs. Corniel Hammond.

Opinion: "Not practical."

Mayor Jaffa.

NEW YORK

ALBANY. Population: 113,344

Mayor: William S. Hackett

Appropriation: \$3000 for band concerts.

Municipal band of eighteen or twenty musicians.

Open-air concerts by Bradley's Band, Veterans of Foreign Wars Band, Adam's Band and Cappellano's Band.

Chancellors Hall.

A Music Week in 1924.

No city budget for school music. Amount appropriated included in general fund.

School music supervisor: Ralph G. Winslow.

Staff: One assistant supervisor.

Three special teachers.

Opinion: "Beneficial; should be continued."

S. A. Baker, Jr.

Secretary to the Mayor.

AUBURN. Population: 36,192

Mayor: R. C. Weld

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$2062.35.

School music supervisor: Edward E. Scovill.

Opinion: "Could not be done here."

Mayor Weld.

BATAVIA. Population: 13,541

Mayor: J. W. Mullen

No appropriation.

No municipal band.

Open-air concerts under supervision of Mrs. Marsh.

A Music Week in 1924.

Public school music budget from Board of Education: \$3,600.

School music supervisor: Marguerite Janowe.

Opinion: "All right if city can afford it."

Mayor Mullen.

CORTLAND. Population: 13,294

Mayor: F. A. Hollister

Appropriation: (no amount given).

No municipal band.

No Music Week in 1924.

Public school music budget: \$1700.

School music supervisor: Manetta F. March.

Opinion: "In favor of."

Mayor Hollister.

ELMIRA. Population: 45,393

Mayor: J. Norton Wood

Appropriation: \$2500.

Allocated: \$1200 for band concerts.

\$1000 for community singing.

\$ 300 to promote Music Week.

No municipal band.

Open-air concerts by Elks Band, Eclipse Machine Company Band and Ladies' Moosehart Band.

A Music Week in 1924; municipal appropriation, \$300.

Public school music budget: \$3000.

School music special teacher: Gwyn Bement.

Opinion: "I think the desirability of such an appropriation is felt by a majority of the people in the city as evidenced by the number who attend the community sings and the interest taken in the annual Music Week."

M. F. Dennis,
City Clerk.

ENDICOTT. Population: 9,500

Mayor: Clark E. Bennett

No appropriation.

No municipal band.

Weekly band concerts during summer by Endicott Johnson Corporation Band.

No Music Week in 1924.

Public school music budget through the Board of Education: \$5425.

\$5325 for salaries.

\$ 100 for books and equipment.

School music supervisor: Thomas L. Gillespie.
Staff: Two assistants.

FREEPORT. Population: 8,599
President: Raymond J. Miller

No appropriation.
No municipal band.
No Music Week in 1924.
No city budget for school music.

GENEVA. Population: 14,648
Mayor: Jasper B. Stahl

Appropriation: \$1000.
Municipal band of thirty-six men.
Open-air concerts by Geneva Park Band, which was organized for this purpose.
New York State Armory.
No Music Week in 1924.
Opinion: "Money well spent."

Mayor Stahl,
per B. L. Jackson.

GLENS FALLS. Population: 16,638
Mayor: Charles H. Hitchcock

Appropriation: \$700 for band concerts.
No municipal band.
Open-air concerts by Glens Falls Band of twenty-five men and Citizens' Band of twenty-five men.
No Music Week in 1924.
Public school music budget from Board of Education: \$3,400.
School music supervisor: Richard A. Moss.
Staff: One assistant.

GLOVERSVILLE. Population: 22,075
Mayor: John W. Sisson

No appropriation.
No municipal band.
No Music Week in 1924.
Appropriation for school music from Board of Education: \$3590.
School music supervisor: Leland S. Graves.

HASTINGS-ON-HUDSON. Population: 5,526
President: T. F. Reynolds

No appropriation.
No municipal band.
A Music Week in 1924.
Appropriation for school music by Board of Education: \$1850.
School music supervisor: Louise V. Spoor.
Opinion: "Do not approve of it."
President Reynolds.

HERKIMER. Population: 10,453**Mayor: J. Fred Smith***Appropriation:* \$500 for band concerts.

No municipal band.

Open-air concerts by Herkimer Italian Band of thirty-six men.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$2500.

School music supervisor: Marjorie Stevens.*Opinion:* "Doubtful."*Mayor Smith.***HORNELL. Population: 15,025****Mayor: Stephen Hollands***Appropriation:* \$750 for park concerts.

No municipal band.

Open-air concerts by Erie Band of twenty men.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$3900.

School music supervisor: Mabel Friends.*Staff:* Two assistant supervisors.**HUDSON FALLS. Population: 5,761****President: Dr. Russel C. Paris***Appropriation:* \$600 for band concerts.

No municipal band.

Open-air concerts by band of twelve to twenty men.

No Music Week in 1924.

No city budget for school music.

*School music supervisor.***ITHACA. Population: 17,004****Mayor: Will M. Sawdon**

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music. Board of Education matter.

Opinion: "It depends upon the city. For our city it does not seem practicable."*Mayor Sawdon.***JAMESTOWN. Population: 38,917****Mayor: Samuel A. Carlson***Appropriation:* (no amount given).

No municipal band.

Open-air concerts by Jamestown Concert Band of forty men, and Imperial Band of twenty-five men.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$3500.

School music supervisor: Arthur Goranson.*Staff:* Three assistants.*Music Committee of the Recreation Commission.**Opinion:* "I favor appropriation for the encouragement of high-class music as a substitute for the jazz music, which, unfortunately, is so much in use."*Mayor Carlson.*

KINGSTON. Population: 26,688**Mayor: Morris Block**

No appropriation.

No municipal band.

High School Auditorium, rent free for benefit concerts.

No Music Week in 1924.

Public school music budget: \$3425.

School music supervisor: C. R. Spalding.

Staff: One assistant supervisor.

Opinion: "This matter is difficult and should be left to the citizens."*James J. Murphy, Jr.,
Secretary to Mayor.***LACKAWANNA. Population: 17,918****Mayor: Walter J. Lohr**

No appropriation.

No municipal band.

Memorial Building.

No Music Week in 1924.

Public school music budget: \$2500.

School music supervisor: Margaret Twist.

Opinion: "Favorable."*Mayor Lohr,
Per John J. Bonner, Jr.,
Secretary to Mayor.***LANCASTER. Population: 6,059****Mayor: Frank A. Schaefer**

No appropriation.

No municipal band.

Town Hall, rent free for charity affairs.

No Music Week in 1924.

Appropriation for school music from School District: \$2000.

School music supervisor: Anna Kysor.

Opinion: "Very good."*Mayor Schaefer.***MALONE. Population: 7,556****Mayor: Ralph J. Cardinal**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: \$1,500.

School Music supervisor: Mrs. Ralph Hoy.

Opinion: "Defeated as an appropriation in village election."*Karl H. Walbridge,
Clerk.*

MASSENA. Population: 5,993**Mayor: W. Gilbert Hawes**

No appropriation.

No municipal band.

Open-air concerts by band of fifteen men.

Massena Opera House.

No Music Week in 1924.

Public school music budget from Board of Education: \$1,400.

School music supervisor: Helen Whalen.*Opinion:* "There seems to be no demand."*Mayor Hawes.***MEDINA. Population: 6,011****Mayor: C. H. Pettis**

No appropriation.

No municipal band.

City Hall Auditorium.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1400.

School music supervisor: Helen Growney.**MIDDLETOWN. Population: 18,420****Mayor: Abram B. Macardell***Appropriation:* \$300 for band concerts.

No municipal band.

Open-air concerts by Italian Band of thirty-six men, Middletown Band of twenty-four men, Middletown Fife and Drum Corps of twenty-four men.

Memorial Grammar School Auditorium, rent free for charitable affairs.

A Music Week in 1924.

Public school music budget: \$2050.

School music supervisor: E. Mae Brown.*Opinion:* "Approve of same, when possible. Am trying to bring about a wider interest on part of musically interested citizens and through their co-operation to effect desirable financial aid in lieu of a direct appropriation by the city."*Mayor Macardell.***MOUNT VERNON. Population: 42,726****Mayor: William D. MacQuesten***Appropriation:* \$750 for band concerts.

Open-air concerts by a municipal band of twenty-four men.

High School Auditorium and Westchester Woman's Club.

No Music Week in 1924.

Public school music budget: \$10,000.

School music supervisor: Loretta M. Knights.*Staff:* Two assistants.*Opinion:* "During previous administrations, small appropriations of money were made for Memorial Day and Fourth of July celebrations, but these appropriations have ceased. Our municipal leaders, I fear, still consider music more of a luxury than a real need and desire of the general public."*Emil Nielsen, Jr.,*

Director of Music in the Mount Vernon High School.

NEWBURGH. Population: 30,366**Mayor: Roy W. Spencer***Appropriation:* \$850 for band concerts.

No municipal band.

Open-air concerts by two bands of twenty men each.

Community singing with band concerts.

No Music Week in 1924.

Public school music budget: \$1440.

School music supervisor: Lucy R. Weber.*Opinion:* "The authorities in Newburgh believe in such appropriation."*Mayor Spencer.***NEW ROCHELLE. Population: 36,213****Mayor: Harry Scott***Appropriation:* \$1000.

No municipal band.

Open-air concerts by local band of twenty-eight men.

Occasionally community singing with band concerts.

High School Auditorium.

No Music Week in 1924.

Public school music budget from City and State: \$14,000.

School music director: Bernard B. Nye.*Staff:* Four assistants.**NEW YORK. Population: 5,620,048****Mayor: John F. Hylan***Appropriation:* \$90,000 for park concerts in five boroughs.

Open-air concerts by various bands consisting of fifteen to sixty men, including bands by Fire Department, Police Department, and Street Cleaning Department.

City College, rent free for organ recitals.

A municipal organ at City College; Professor Samuel A. Baldwin, organist; 60 organ recitals per season, special concerts by request.

A Music Week in 1924.

Appropriation for school music from city tax levy, also aided by the state: \$162,605.17.

\$ 13,836.83 for one supervisor and two assistant supervisors.

\$148,768.34 for teachers of music.

School music supervisor: George H. Gartlan.*Staff:* Two assistant supervisors.

Fifty-four special teachers of music.

Opinion: "Demand is constantly growing for more and better music."*Philip Berolzheimer,
Chamberlain.***NIAGARA FALLS. Population: 50,760****Mayor: William Laughlin***Appropriation:* \$3000 for band concerts.

No municipal band.

Open-air concerts by the Shredded Wheat Band and the Rogers Band.

No Music Week in 1924.

Public school music budget: \$9000.

School music supervisor: Lettie Ransom.*Staff:* Two assistants.

OGDENSBURG. Population: 14,609**Mayor: Edward P. Lynch**

No appropriation.

No municipal band.

Opera House given rent free for charity programs.

No Music Week in 1924.

Public school music budget: (no amount given).

School music supervisor: Fanny E. Merrill.*Opinion:* "I am heartily in favor of it under a workable plan."*Mayor Lynch.***ONEIDA. Population: 10,541****Mayor: Arthur J. Abbott***Appropriation:* \$250 for band concerts.

No municipal band.

Oneida City Band gave concerts until this year.

Community singing with band concerts.

No Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Edith A. Coon.*Opinion:* "Greatly to be desired."*Mayor Abbott.***ONEONTA. Population: 11,582****Mayor: W. Irving Bolton***Appropriation:* \$600 for band concerts.

No municipal band.

Open-air concerts by Company G Band and Keaton's Band of twenty-five each.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$2000.

School music supervisor: Mabel F. Perry.**PLATTSBURGH. Population: 10,909****Mayor: William E. Cross**

No appropriation.

No municipal band.

Leader for singing on special occasions but not paid by the city. Also a Military Band whose services are gratis.

City Hall Auditorium.

A Music Week in 1924.

Budget for school music from Educational Fund.

Opinion: "As our budget is at present, we cannot recommend anything."*Mayor Cross.***PORT JERVIS. Population: 10,171****Mayor: H. A. Sheldon**

No appropriation.

No municipal band.

Open-air concerts by Erie Band of twenty men.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$2000.

School music supervisor: Marjorie Casterton.

POUGHKEEPSIE. Population: 35,000**Mayor: Frank B. Lovelace**

No appropriation.

No municipal band.

High School Auditorium, rent free for municipal programs.

A Music Week in 1924.

Appropriation for school music from the Board of Education: \$3950.

School music supervisor: Edgar S. Bock.*Staff:* One assistant supervisor.*Opinion:* "Approve of same if such appropriation could be made in budget, but thus far such appropriation does not meet with the approval of the people."*Mayor Lovelace.***RENSSELAER. Population: 10,823****Mayor: Harvey C. Youngmans**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$2500.

School music supervisor: Frank J. McDonough.**ROCHESTER. Population: 295,790****Mayor: C. D. Van Zandt***Appropriation:* \$12,500.

Sixty-two open-air concerts by Municipal Band of forty men, under direction of Herman Dossenback.

Park Band.

Convention Hall.

No Music Week in 1924.

Public school music budget from Board of Education: \$134,520.37 in 1924.

School music director: Charles H. Miller.*Staff:* Two supervisors.

Fifty special teachers.

ROCKVILLE CENTRE. Population: 6,262**Mayor: G. Byron Latimer**

No appropriation.

Municipal Firemen's Band of twenty-five men.

Open-air concerts by bands from New York City of fifteen men.

Civic Orchestra of firemen.

No Music Week in 1924.

Public school music budget: \$2000.

School music supervisor: Loraine E. Fraser.*Opinion:* "Do not feel we are large enough."*Mayor Latimer.***RYE. Population: 5,308****Mayor: Theodore Fremd**

No appropriation.

No municipal band.

Firemen's Hall.

A Music Week in 1924.

Public school music budget: \$2100.

School music teacher: Isabella M. Campbell.

SALAMANCA. Population: 9,276

Mayor: Horace G. Cox

No appropriation.

No municipal band.

Open-air concerts by Y. M. C. A. Band of the B. R. & P. Railway Company.

High School Auditorium.

No Music Week in 1924.

Opinion: "It should be done."

Mayor Cox.

SARATOGA SPRINGS. Population: 13,181

Mayor: Clarence H. Knapp

Appropriation: \$6000.

Open-air concerts by Municipal Band of twenty-two men.

City Council supervises the engagement of band musicians and program.

Municipality owns several auditoriums which would be appropriate.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$2000.

School music supervisor: Irene E. Winne.

SENECA FALLS. Population: 6,389

Mayor: A. S. Hughes

No appropriation (hope to have next year).

No municipal band.

Open-air concerts by Business Men's Association Band of twenty men.

Band Stand.

No Music Week in 1924.

Schools have discontinued music teaching.

Opinion: "Excellent idea."

Mayor Hughes.

SYRACUSE. Population: 17,717

Mayor: John H. Walrath

Appropriation: \$3000 for band concerts, etc.

No municipal band.

Open-air concerts by four bands of twenty-eight men each.

Community singing with band concerts.

School auditoriums.

A Music Week in 1924.

Public school music budget: \$9050.

School music supervisors: John J. Raleigh, grades.

H. R. Fisher, high.

Staff: Two assistants.

Opinion: "Desirable if funds are available."

Mayor Walrath.

TARRYTOWN. Population: 5,807**Mayor: Ernest Freeland Griffin**

No appropriation.

No municipal band.

High School Auditorium being built.

No Music Week in 1924.

Public school music budget for Board of Education.

School music supervisor: C. D. Dinsmore.

Opinion: "I think it is very desirable."

Mayor Griffin.

WALDEN. Population: 5,493**Mayor: Edgar C. Mullen**

Appropriation: \$500 for band concerts.

No municipal band.

Ten open-air concerts by Walden Concert Band of twenty men and leader.

No Music Week in 1924.

Appropriation for school music: \$775.

School music supervisor: Mrs. Sarah J. Whitmore.

WATERTOWN. Population: 31,285**Mayor: John B. Harris**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from School Fund: \$4400.

School music supervisor: Gladys Mantell.

Staff: Twelve assistants.

Opinion: "Too many other matters have precedence."

Mayor Harris.

WATERVLIET. Population: 16,073**Mayor: George R. Halpin**

No appropriation.

No municipal band.

A Music Week in 1924.

Budget for school music (salary of supervisor).

School music supervisor: Miss McKenzie.

Opinion: "Heartily in favor, subject to financial conditions."

Mayor Halpin.

WHITE PLAINS. Population: 21,031**Mayor: Frederick E. Weeks**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$8600.

School music supervisor: J. Dale Diehl.

Staff: Two assistants.

Opinion: "We are growing so fast and are so far behind in matters of health and safety that we cannot make appropriations. I believe in music, but public health and safety are of more importance."

Mayor Weeks.

YONKERS. Population: 100,176**Mayor: Ulrich Wiesendanger**

Appropriation: \$5000 for a Community Fund, part of which is used for music on 4th of July and other occasions.

No municipal band.

No Music Week in 1924.

Public school music budget: \$21,500.

School music supervisor: Victor L. F. Rebmann.

Staff: Seven assistants.

Opinion: "Favorable in years when it can be afforded without sacrifice to necessities."
Mayor Wiesendanger.

NORTH CAROLINA**ASHEVILLE. Population: 28,504****Mayor: John H. Cathey**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from School Fund: \$5000.

School music supervisors: Agnes McLean.

George Hunt.

Staff: One assistant.

FAYETTEVILLE. Population: 8,877**Mayor: H. McD. Robinson**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education funds: (no specific amount).

GASTONIA. Population: 12,871**Mayor: B. H. Parker**

Appropriation: \$500 for band concerts.

No municipal band.

Five open-air concerts by Local Band of twenty-five men.

A Music Week in 1924.

Public school music budget under Board of Education: \$5000.

Opinion: "Very good."

D. L. Struthers,

City Manager.

GOLDSBORO. Population: 11,296**Mayor: Edgar H. Bain**

No appropriation.

Band of 15 men from Montauk Tribe No. 24, Improved Order of Red Men, under J. M. Mitchell.

Community House, rent free for community affairs.

No Music Week in 1924.

Appropriation for school music from city taxation: \$2000.

School music supervisor: David Shelton.

Staff: Several assistants.

Opinion: "No."

Mayor Bain.

GREENSBORO. Population: 19,861

Mayor: Claude Kiser

Appropriation: \$2500 for summer band concerts.

Open-air concerts by Municipal Band of fifty men.

A Music Week in 1924.

Appropriation for school music from School Tax Fund: \$8500.

School music supervisor: Glen Gildersleeve.

Staff: Four assistants.

Opinion: "Favorable."

Mayor Kiser.

GREENVILLE. Population: 5,772

Mayor: D. M. Clark

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music. No music taught in public schools.

Opinion: "Not advisable at this time."

Mayor Clark.

HICKORY. Population: 5,076

Mayor: S. L. Whitener

No appropriation.

No municipal band.

City Auditorium.

No Music Week in 1924.

Public school music budget: \$1200.

Budget taken from school fund.

RALEIGH. Population: 24,418

Mayor: E. E. Culbreth

Appropriation: \$600.

No municipal band.

Sometimes free concerts by Military Band.

City Auditorium.

No Music Week in 1924.

School music budget: \$5,000 (from taxation for school purposes).

School music supervisor: W. A. Potter.

Staff: One assistant.

ROCKYMOUNT. Population: 12,742

Mayor: T. T. Thorne

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget (fund not segregated).

Opinion: "Think it desirable."

Mayor Thorne.

WASHINGTON. Population: 6,166

Mayor: C. H. Sterling

No appropriation.

No municipal band.

School Auditorium.

No Music Week in 1924.

Appropriation for school music from city taxes by School Board: \$300.

School music supervisor: Etta C. Carter.*Opinion:* "My opinion is it would be great help to the children as well as general public and some day hope to see it."*Mayor Sterling.***WILSON.** Population: 10,612

Mayor: Silas R. Lucas

No appropriation.

No municipal band.

High School Auditorium.

No Music Week in 1924.

No Music Department in public schools.

Opinion: "As a musician and as Mayor I think every city of 2500 or over should make a substantial appropriation for a concert band."*Mayor Lucas.***WINSTON-SALEM.** Population: 48,395

Mayor: J. G. Hanes

Appropriation: \$7500.

Allocated: \$3000 for park music.

\$3000 for Summer School of Music.

\$1500 for general expenses.

Open-air concerts by a municipal band of thirty-five men.

Community singing with band concerts.

Civic Orchestra.

Reynolds Memorial Auditorium given rent free for all community events.

A Music Week in 1924.

Public school music budget: \$14,200.

School music supervisor: William Breach.*Staff:* Five assistants.

Civic Music Commission.

Opinion: "Mayor Hanes heartily approves of a municipal appropriation for music for the people. It is largely due to his personal interest and effort that we have secured an appropriation here."*William Breach,*

Director of Public School and Community Music.

NORTH DAKOTA**BISMARCK.** Population: 7,122

Mayor: A. P. Lenhart

No appropriation.

No municipal band.

City Auditorium.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$3000.

School music supervisor: L. C. Sorlein.

Staff: Five assistants.

FARGO. Population: 21,961

Mayor: H. W. Geary

Appropriation: \$900.

No municipal band.

Open-air concerts by band from Agricultural College from twenty to twenty-five men.

Sometimes community singing with band concerts.

Auditorium given rent free for community affairs.

A Music Week in 1924.

School music from general tax (amount included in general budget).

School music supervisor: H. Phurr.

Staff: One assistant.

Opinion: "I favor it."

Mayor Geary.

GRAND FORKS. Population: 14,010

Mayor: Henry O'Keefe, Jr.

Appropriation: \$1800.

Ten open-air concerts by Municipal Band of thirty-six men; also various bands of twenty to thirty men.

City Auditorium.

A Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Leo M. Haesle.

Opinion: "It seems to be very satisfactory in our city. The Mayor is proud of his Municipal Band and gives us his whole-hearted support in every way."

J. D. Turner,

Manager of Municipal Band.

JAMESTOWN. Population: 6,627

Mayor: C. B. Buckley

Appropriation: \$600.

Allocated: \$600 for leader's salary.

\$100 for music fund.

No municipal band.

Jamestown Boys' Band of thirty boys.

No open-air concerts, but there is an appropriation of \$200 by Park Board for coming summer park concerts.

Three school auditoriums available.

A Music Week in 1924.

Public school music budget from school taxes: \$1800.

School music supervisor: Miss Maaser.

Opinion: "O. K."

Mayor Buckley.

MINOT. Population: 10,476

Mayor: W. M. Smart

No appropriation.

Open-air concerts by Community Band of twenty men.

Community singing with band concerts.

High School Auditorium given rent free for community concerts.

A Music Week in 1924.

Public school music budget: \$5000.

School music supervisor: John Howard.

Opinion: "Favor it where financial conditions as to budget warrant it."

Mayor Smart.

OHIO

AKRON. Population: 208,435

Mayor: D. C. Rybolt

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$60,000.

School music supervisor: Nellie Glover.

Staff: Twenty-five assistants.

Nine instrumental teachers.

Opinion: "The musical needs of Akron people are taken care of very satisfactorily through our public school system. Liberal appropriations are made in the division of the school budget to allow for the employment of very competent music instructors, vocal and instrumental. In addition there are various civic clubs and societies who have interested themselves, not only in the bringing of excellent musical talent to Akron during the musical season, but also in the encouragement and promotion of such talent among our own citizens."

Karl N. Pierce,

Secretary to the Mayor.

ALLIANCE. Population: 21,603

Mayor: Ira E. Stevens

Appropriation: \$500 for band.

Open-air concerts by City Band of thirty men and Reed Boys' Band.

High School Auditorium.

A Music Week in 1924.

Appropriation for school music from Board of Education: (no amount given).

School music supervisor: Grace Shaffer.

ATHENS. Population: 6,418

Mayor: L. A. Koons

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from general school tax levy: \$2000.

School music supervisor: Grace Spring.

Opinion: "This is about the amount of the musical program that the city can afford. The need of anything additional has never been felt."

Mayor Koons.

BARBERTON. Population: 18,811

Mayor: William A. Witner

No appropriation.

No municipal band.

High School Auditorium.

A Music Week in 1924.

Public school music budget from Board of Education: \$4500.

School music supervisor: I. M. Snyder.

Staff: Nine assistants.

Opinion: "Fine where finances permit."

Alma V. Bausman,
Secretary, Community Service.

BELLAIRE. Population: 15,061

Mayor: W. C. A. Kompert

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Mr. Fredricks.

Opinion: "Would be good, but city has not enough money and too much debt at present."

Mayor Kompert.

BELLEVUE. Population: 5,776

Mayor: E. H. Erdrich

No appropriation.

No municipal band.

No Music Week in 1924.

Music taught in public schools.

School music supervisor: Stella Latham.

Opinion: "I favor municipal appropriations for music. Up until a few years ago an annual appropriation was always made for music and band concerts held during summer months. The last few years this has been found impossible on account of insufficient funds. City is running further in debt each year, necessitating the elimination of all but necessary expenditures."

Mayor Eldrich.

CANTON. Population: 87,901

Mayor: Charles M. Ball

No appropriation.

No municipal band.

Open-air concerts by Thayer's Military Band, Grand Army Marine Band, 308th Engineers' Band, American Legion Band, each of about forty men.

City Auditorium, rent free for free concerts.

A Music Week in 1924.

Appropriation for school music from Board of Education: \$9500.

School music supervisor: Leslie D. Hanson.

Staff: Three assistant supervisors.

Opinion: "Splendid if city has finances."

Mayor Ball.

CINCINNATI. Population: 401,247

Mayor: George P. Carrel

No appropriation.

No municipal band.

Open-air concerts by band of thirty-five men.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$48,809.50.

\$46,871.75 for salaries.

\$ 1,937.75 for supplies.

School music supervisor: Walter H. Aiken.

Staff: Twenty assistants.

CIRCLEVILLE. Population: 7,049

Mayor: George M. Fitzpatrick

No appropriation.

No municipal band.

Memorial Hall.

No Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Helen Wittich.

CLEVELAND. Population: 796,836

Mayor: Clayton C. Townes

Appropriation: \$10,000 for band concerts.

No municipal band.

Open-air concerts by various Cleveland bands.

Community singing with band concerts.

Cleveland Public Auditorium, rent free for municipal events.

A municipal organ; Edwin Kraft, organist; weekly organ recitals in winter.

No Music Week in 1924.

Appropriation for school music, from tax levied by the School Board for all school purposes: \$200,000 (approximately).

School music director: R. V. Morgan.

Staff: Nine assistant supervisors.

Fifty-four special music teachers.

Opinion: "Fine."

Mayor Townes.

COSHOCTON. Population: 10,847

Mayor: Harry H. Eaton

No appropriation.

No municipal band.

Open-air concerts by City Concert Band of twenty men under C. H. Jones.

High School Auditorium.

No Music Week in 1924.

DAYTON. Population: 152,559

Mayor: Frank B. Hale

Appropriation: \$2000 (from Park revenues used in providing concerts, but no appropriation from the tax monies).

Open-air concerts by the Dayton Municipal Band of forty men.

No Music Week in 1924.

No city budget for school music. (Supervisors' salaries paid by Board of Education.)

School music supervisors: O. E. Wright and Conrad Yahries.

Opinion: "Very fine."

Edward V. Stoecklein,
Director of Public Welfare.

DELAWARE. Population: 8,756

Mayor: H. R. Pumphrey

No appropriation.

Open-air concerts by Delaware Citizens' Band of thirty men, sponsored by Kiwanis Club.

Community singing with band concerts.

O. W. U. Chapel.

No Music Week in 1924.

Public school music budget: (no amount given).

School music supervisor: Elizabeth Sheen.

Opinion: "It would be all right, but we are broke now."

Mayor Pumphrey.

DENNISON. Population: 5,524

Mayor: Charles B. Jeffries

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1700.

School music supervisor: L. Estelle Lapp.

Opinion: "It would no doubt prove beneficial."

Mayor Jeffries.

DOVER. Population: 8,101

Mayor: P. J. Robart

Appropriation: \$400 for band concerts.

Open-air concerts by Dover Concert Band of forty men (municipal).

No Music Week in 1924.

Appropriation for school music from taxation: \$2600.

School music director: L. H. Alexander.

EAST LIVERPOOL. Population: 21,411

Mayor: Charles Brown

No appropriation.

Open-air concerts by Ceramic City Band of thirty men.

No Music Week in 1924.

Opinion: "It is all right when it can be done."

Mayor Brown.

EAST PALESTINE. Population: 5,750

Mayor: A. W. Ferren

No appropriation.

No municipal band.

No Music Week in 1924.

Do not have music teaching in schools.

Opinion: "Very fine, but this city is about bankrupt."

Mayor Ferren.

EAST YOUNGSTOWN. Population: 11,237**Mayor: T. Roy Gordon**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education funds: \$3500.

School music supervisor: Katherine O'Connor.*Staff:* One assistant.**ELYRIA. Population: 20,474****Mayor: Harry Hinkson**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: \$5,000.

School music supervisor: Lorena Tomson.*Staff:* One special teacher.**FINDLAY. Population: 17,021****Mayor: E. L. Groves**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: \$2,500.

School music supervisor: Hayden Morgan.*Opinion:* "Favorable."*City Clerk.***FOSTORIA. Population: 9,987****Mayor: E. A. Kurtz**

No appropriation.

No municipal band.

No Music Week in 1924.

School music supervisor: Iona Deever.*Opinion:* "It would be fine."*Mayor Kurtz***GREENVILLE. Population: 7,104****Mayor: Dr. W. T. Fitzgerald**

No appropriation.

Open-air concerts by Greenville Concert Band, composed of thirty-five men, directed by Dwight L. Brown.

Memorial Hall, rent free for annual charity concert.

A municipal organ.

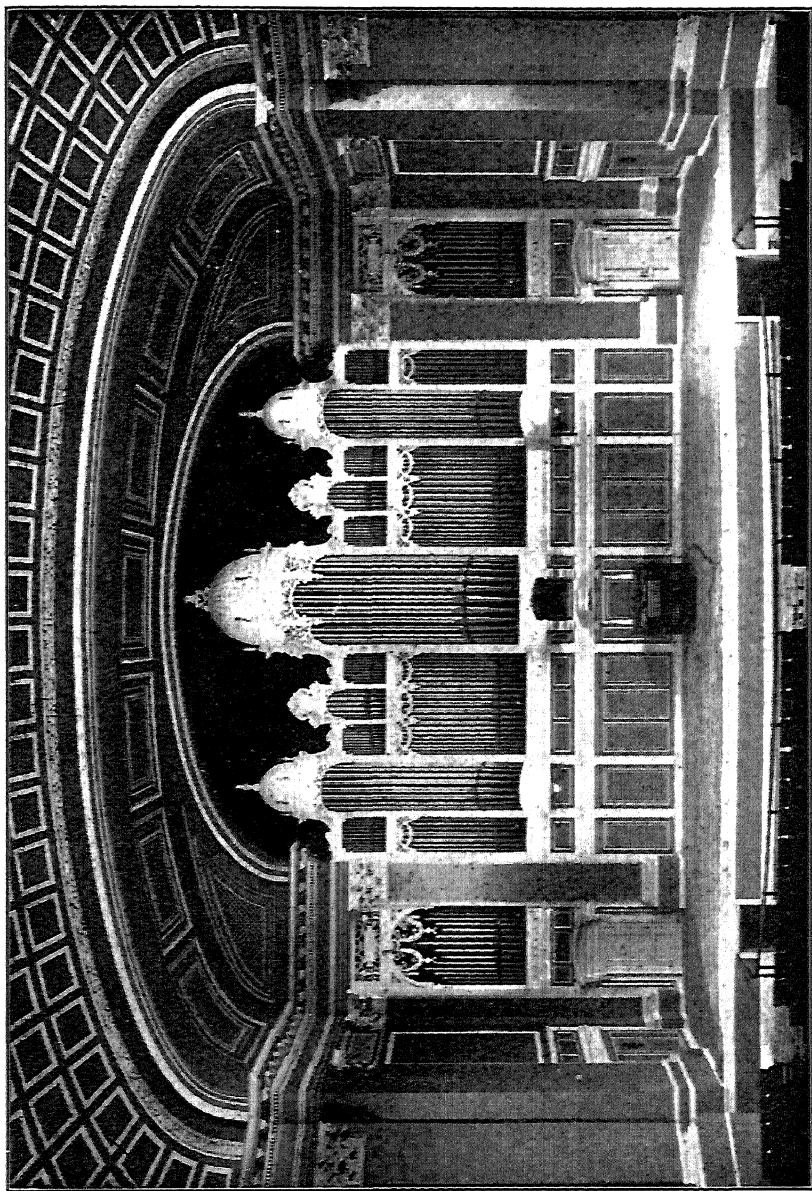
A Music Week in 1924.

Appropriation for school music from Board of Education: \$2000.

School music supervisor: N. D. Messenger.**HAMILTON. Population: 39,675****Mayor: Howard E. Kelley**

No appropriation.

Open-air concerts by City Band, Shoupe's Band, each of about twenty men.



This organ makes the City Hall a music center in Portland, Maine.

High School Auditorium.
No Music Week in 1924.
Public school music budget: \$5400.
School music supervisor: Will H. Lebs.
Staff: Two special teachers of music.

JACKSON. Population: 5,842

Mayor: William R. Hudson

No appropriation.
No municipal band.
No Music Week in 1924.
School music supervisor: R. R. Thomas.
Opinion: "We never have had. We have an Eisteddfod which holds a meeting and sing once a year and is becoming very large. We vote on November 4th for a Memorial Hall, as we have no place for real large gatherings, and our Eisteddfods are held in a large tent."

Mayor Hudson.

KENMORE. Population: 12,683

Mayor: H. V. Johnson

No appropriation.
No municipal Band.
No Music Week in 1924.
Appropriation for school music from School Board: \$2000.
School music supervisor: Kathleen Boyd.
Opinion: "I do not favor the idea."

Mayor Johnson.

KENT. Population: 7,070

Mayor: Wesley O. Hollister

No appropriation.
No municipal Band.
Open-air concerts by Post's Band.
Kent State Normal College Auditorium.
No Music Week in 1924.
Appropriation for school music from Board of Education: (no amount given).
School music supervisors: Gerry Grace.
Lucille Shafer.
Opinion: "Fine, if you have the money."

Mayor Hollister.

KENTON. Population: 7,690

Mayor: T. R. Castor

No appropriation.
No municipal Band.
Twenty open-air band concerts during the summer by a local band.
No Music Week in 1924.
The music taught in schools at present is done by regular teaching force and no separate amount is used for music.

LAKEWOOD. Population: 41,732**Mayor: Edward A. Wiegand***Appropriation:* \$150 for July 4th celebration.

No municipal band.

Open-air concerts by Lakewood Elks' Band of thirty men.

High School Auditorium.

No Music Week in 1924.

Public school music budget from Board of Education: \$25,500.

School music supervisors: C. E. Parker, high school; Margaret E. Taylor, grades.*Staff:* Ten special music teachers.*Opinion:* "I believe band concerts rotating in various parks of great benefit and enjoyment to the people. Lakewood is surely a city of homes, being a residential suburb of Cleveland, consequently part of the Greater Cleveland musical program, so far as concerts and opera is concerned, not including band concerts."*Mayor Wiegand.***LANCASTER. Population: 14,706****Mayor: H. A. Alspach**

No appropriation.

Open-air concerts by a municipal band of 40 men.

No Music Week in 1924.

Appropriation for school music from public donation: \$1000.

School music supervisor: Ines Secoy.*Opinion:* "Desirability is good. Funds too low for any further appropriation."*Mayor Alspach.***LIMA. Population: 41,306****Mayor: E. C. Moyer**

No appropriation.

No municipal music of any kind.

No Music Week in 1924.

Public school music budget from Board of Education: \$7,300.

School music supervisor: Mark Evans.*Staff:* Five assistants.**LORAIN. Population: 37,295****Mayor: George Hoffman**

No appropriation.

No municipal Band.

Elks Auditorium.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$4177.18.

School music supervisor: Edward Keifer.*Opinion:* "Fine. In former years we were able to appropriate for concerts but, due to financial conditions, we are now unable."*Mayor Hoffman.***MASSILLON. Population: 17,428****Mayor: M. P. L. Kirchhofer**

No appropriation.

No municipal Band.

Open-air concerts by Massillon Band of thirty men and Gary's Band of twenty men.
Central High School Auditorium.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$3300.

School music supervisor: Josephine Mansfield.

Staff: One assistant supervisor.

MT. VERNON. Population: 9,237

Mayor: Charlie Keigley

No appropriation.

No municipal Band.

Open-air concerts by Knights of Pythias Band.

No Music Week in 1924.

No city budget for school music. Music teacher employed by Board of Education.

Opinion: "We would be unable to appropriate any funds."

Mayor Keigley.

NORWOOD. Population: 24,966

Mayor: Louis H. Nolte

No appropriation.

No municipal Band.

City Hall Auditorium given rent free for all educational purposes and advancement of music.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$4500.

School music supervisor: John G. Cook.

Staff: One assistant.

PAINESVILLE. Population: 6,886

City Manager: Thomas B. Wyman

Appropriation: \$300 for band.

Open-air concerts by Municipal Band of thirty men.

City Hall Auditorium given rent free for free concerts.

No Music Week in 1924.

Public school music budget: (maintains special instructors).

School music supervisor.

Opinion: "I favor it."

Thomas B. Wyman.

PIQUA. Population: 15,044

Mayor: W. G. Crozier

Appropriation: \$450 for band concerts.

No municipal band.

Open-air concerts by Union Band (local). In the summer of 1924 the High School

Band filled the engagement, there being no organized union band. High School

Band composed of fifty boys.

Community singing with band concerts.

Fountain Park Auditorium and High School Auditorium.

A Music Week in 1924.

Public school music budget: \$3000.

School music supervisor: Philip P. Gates.

PORTSMOUTH. Population: 33,011**Mayor: Ralph Clavert**

No appropriation.

Open-air concerts by River City Band of sixteen men (municipal).

High School Auditorium rent free for public concerts.

No Music Week in 1924.

Public school music budget: \$4000.

Opinion: "I believe music is beneficial to the community. However, our finances are not adequate to make a special appropriation for same."*Mayor Clavert.***SANDUSKY. Population: 22,897****Mayor: George F. Freitas**

No appropriation.

No municipal band.

Carnegie Library and Sandusky High School Auditorium.

A Music Week in 1924.

Appropriation for school music from Board of Education: \$2400.

School music supervisor: Stella Schacht.*Staff:* Four assistants.**ST. MARYS. Population: 5,679****Mayor: Harold G. Neely**

No appropriation.

No municipal band.

Open-air concerts by local bands of fifteen to twenty-four men.

School Auditorium and Armory given rent free for patriotic and civic events.

No Music Week in 1924.

Public school music budget: \$3000.

School music supervisor.

Staff: Two teachers.*Opinion:* "All right, provided the finances of the city are in proper shape."*Mayor Neely.***SIDNEY. Population: 8,590****Mayor: H. L. Bland**

No appropriation.

Open-air concerts until this year by Municipal Band of forty-four men under Ben Worrell.

Community singing with band concerts.

A Music Week in 1924.

Public school music budget from Board of Education: \$3,000.

School music supervisor: B. P. Worrell.*Staff:* One assistant.*Opinion:* "Very desirable. Sidney is a very musical little city, having the Municipal Band supported by the citizens, at least twelve fine organists, many excellent singers whose work in ensemble attracts quite a little attention from surrounding cities. It is a coincidence that while I am Mayor of the City of Sidney, I am also organist of the First Baptist Church and own a complete music store. Consequently I am very much interested in this movement."*Mayor Bland.*

SPRINGFIELD. Population: 60,840**Mayor: William Argabright**

No appropriation.

Open-air concerts provided partially by city and by popular subscription. This, however, has not been done for a year or so.

Yolo Band, Robbins & Myers Band, Cadet Band, each of about twenty men.

Clark County Memorial Hall, rent free for public concerts.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$5200.

School music supervisor: G. R. Humberger.

Staff: One assistant. (Each teacher is also required to help with music instruction.)

Opinion: "I believe this to be a progressive move and of great benefit to the community, although our city is financially unable to support such an appropriation."

R. E. Mahi,

City Clerk.

STEUBENVILLE. Population: 28,508**Mayor: Frank A. Hawkins**

No appropriation.

Open-air concerts (at Christmas) by Paton's Band, High School Band and any band that can be procured.

No municipal Band.

No Music Week in 1924.

School music supervisor: John Phillips.

Opinion: "It is very nice and would be a benefit to a city in helping to keep a community spirit."

Robert M. Pierce,

Mayor's Clerk.

VAN WERT. Population: 8,100**Mayor: H. A. Loe**

No appropriation.

No municipal band.

Open-air concerts by American Legion Band of thirty men.

Community singing with band concerts.

A Music Week in 1924.

No city budget for school music.

WARREN. Population: 27,050**Mayor: John H. Marshall**

No appropriation.

Open-air concerts by a municipal band of twenty-eight men.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$13,000.

School music supervisor: Carl F. Scheig.

Staff: Eight assistants.

WASHINGTON COURT HOUSE. Population: 7,962**Mayor: Rell G. Allen**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music: \$2400.

School music supervisors: R. K. Hollinger.
Tamzon Zeigler.

WELLSVILLE. Population: 8,849

Mayor: James S. Barnes

No appropriation.

No municipal band.

Have a band of about twenty-five men sponsored by American Legion, Wellsville Post.

City Hall given rent free for community sings.

A Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Charles Scherges.

Staff: One assistant supervisor.

Opinion: "Think it very desirable. At present our city is financially unable to take any action."

Mayor Barnes.

WILMINGTON. Population: 5,037

Mayor: H. D. Pennington

No appropriation.

No municipal band.

Wilmington Band and Washington Court House Band of about ten men each.

No open-air concerts at this time.

City Hall.

No Music Week in 1924.

Public school music budget: \$1500.

School music budget funds from Board of Education.

School music supervisor: Ruth Maley.

Opinion: "Fine."

Mayor Pennington.

WOOSTER. Population: 8,204

Mayor: Marcus R. Limb

No appropriation.

Open-air concerts by City Band of thirty-five men.

City Opera House.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1500.

School music supervisor: Professor Maurer.

XENIA. Population: 9,110

Mayor: George E. Hudson

No appropriation.

No municipal band.

No Music Week in 1924.

The Xenia City School Board employs teachers in Public Schools.

Appropriation for school music paid from Tuition Fund of Board of Education: \$1600.

School music supervisor: Harriet M. McCarty.

Opinion: "Existing tax laws make it impossible."

S. O. Hale,
City Manager.

ZANESVILLE. Population: 29,569**Mayor: C. C. Slater**

No appropriation.

The Park Board controls an endowment fund of \$60,000 of which the interest is used for concert purposes. This fund was left by the wills of Mr. John Hoge and Mr. Eton Drone, hence the name Hoge-Drone Memorial Band.

The Hoge-Drone Memorial Band of thirty-five men (municipal).
Memorial Hall.

A Music Week in 1924.

School music supervisor: C. L. Hetzler.

Opinion: "It is not needed in this city."

Henry F. Stemm,

Director, Memorial Band.

OKLAHOMA**ARDMORE. Population: 14,181****City Manager: W. G. Dood**

No appropriation.

No municipal band.

Convention Hall.

No Music Week in 1924.

Opinion: "Should be done."

W. G. Dood.

BARTLESVILLE. Population: 14,417**Mayor: F. N. Buck**

No appropriation. (Until this year \$1200 appropriated.)

No municipal band.

Open-air concerts by Masonic Band of thirty-five men until this year.

Civic Center.

No Music Week in 1924.

Opinion: "Music is a fine thing for any city, and am sorry to state, owing to lack of funds, could not carry out our usual program this year."

Mayor Buck.

CUSHING. Population: 6,326**Mayor: L. A. Crenshaw**

No appropriation.

No municipal band.

Open-air concerts by American Legion Band of thirty men and High School Band of fifty boys.

Sometimes community singing with band concerts.

No Music Week in 1924.

Opinion: "I think it would be all right."

Mayor Crenshaw.

GUTHRIE. Population: 11,757**Mayor: Ralph M. Davis**

No appropriation.

No municipal band.

No Music Week in 1924.

School music appropriation from Public School funds, by levy: \$2550.

School music supervisor: Alice M. Rice.

Staff: Three assistants.

Opinion: "Favorable."

Mayor Davis.

McALESTER. Population: 12,095

Mayor: W. E. Beaty

No appropriation.

No municipal band.

Open-air concerts by Masonic Consistory Band of thirty men.

High School Auditorium and Bush Theatre; High School Auditorium free to practically all musical programs.

A Music Week in 1924.

Public school music budget: \$3000. Appropriated by Board of Education.

School music supervisors: Professor A. Siebs, director of High School Orchestra.

Mrs. Fred Brown, supervisor of grade school.

Opinion: "Don't believe it necessary. Board of Education and Masonic Consistory actively handling the matter."

Mayor Beaty.

MUSKOGEE. Population: 30,277

Mayor: F. B. Beall

Appropriation: \$1500.

Allocated: \$1000 toward salary of bandmasters.

\$ 500 for music.

No municipal band.

Open-air concerts by High School Band of fifty boys.

Convention Hall, rent free for municipal affairs.

No Music Week in 1924.

Public school music budget from ad valorem taxes, included in the regular school work: \$5000.

School music supervisor: Mrs. Mabel Spizzy.

Staff: Four assistants.

One band instructor.

Opinion: "I think an appropriation of this character is very desirable and should be made by all cities."

Mayor Beall.

NORMAN. Population: 5,004

Mayor: John G. Lindsay

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$900.

School music supervisor: Mrs. Hugh McDermitt.

Opinion: "Would not advise. State University is located here and we have musical recitals several times a week in the University Auditorium, free to the public. The University Band plays weekly on Saturday night on downtown street or park, gratis to the city. We are very fortunate in this, for we hear wonderful music."

Mayor Lindsay.

OKLAHOMA CITY. Population: 91,258**Mayor: O. A. Cargill**

No appropriation for this year.

No municipal band.

Sometimes open-air concerts by Union Band and Firemen's Band.

No Music Week in 1924.

Appropriation for school music from regular taxation as part of the General Fund by the Board of Education: \$25,000.

School music supervisors: Floyd K. Russell.

Leonore C. Buchanan.

Staff: Twenty-five assistants.

PONCA CITY. Population: 7,051**Mayor: O. P. Callahan**

No appropriation (appropriation for band concerts until this year).

No municipal band.

Municipal Auditorium given rent free for free concerts.

A Music Week in 1924.

Appropriation for school music from Board of Education: \$6375.

School music supervisor: Mrs. Frances Smith Patron.

Staff: Six assistants.

Opinion: "Not advisable at this time. Until the present year we made appropriations for band concerts, but had to discontinue it on account of a court ruling that our expenses must be kept within six mills."

Mayor Callahan.

SHAWNEE. Population: 15,348**Mayor: C. C. Hawk**

No appropriation.

Municipal band of about thirty-five men.

No open-air concerts.

Community singing occasionally with band concerts.

Convention Hall given rent free for community affairs.

A Music Week in 1924.

Public school music budget from regular school fund: \$3000.

School music supervisor: Miss Robbie Wade.

Staff: Two assistants.

Opinion: "Probably not advisable here, as no community sentiment has been created favoring it."

C. Mashburn,

President, Shawnee Fine Arts Association.

OREGON**ASHLAND. Population: 4,283****Mayor: C. H. Pierce**

Appropriation: \$600 for band.

Open-air concerts by Ashland Concert Band (municipal) of twenty to twenty-five men and High School Band of twenty boys.

Chautauqua Building free for all purposes (a summer building).

No Music Week in 1924.

Appropriation for school music from local and state county tax: \$1750.

School music supervisor: Aileen Shepard.

Staff: One assistant.

ASTORIA. Population: 14,027

Mayor: O. B. Setters

Appropriation: \$600 for municipal band.

Open-air concerts by a municipal band of thirty men.

No Music Week in 1924.

No city budget for school music.

Opinion: "A splendid investment."

Mayor Setters.

BAKER. Population: 7,729

Mayor: C. L. Palmer

Appropriation: \$1000 for band.

No municipal band.

Open-air concerts by Baker Concert Band of twenty-eight men.

Baker Natatorium.

No Music Week in 1924.

Appropriation for school music by School Board: \$2500.

School music supervisor: Mary Frances Riley.

Opinion: "Not in a financial condition to appropriate any funds."

Mayor Palmer.

EUGENE. Population: 10,593

Mayor: E. B. Parks

No appropriation.

No municipal band.

Open-air concerts by I. O. O. F. Band of forty men.

No Music Week in 1924.

Appropriation for school music from School Tax Levy: \$2850.

\$1200 for band instructor.

\$1650 for vocal instructor.

School music instructors: Andrew Landles, band.

Leona Marsters, vocal.

Opinion: "I think it a fine project. On July 2nd, this year, the city of Eugene voted a \$500,000 bond issue for the building of a public auditorium in connection with the U. of O., which is located in our city. Construction work on this building will be begun in the early spring of 1925."

Mayor Parks.

LA GRANDE. Population: 6,913

Mayor: H. G. Brownton

Appropriation: \$600 for part of band leader's salary.

Open-air concerts by a municipal band of twenty-five men.

No Music Week in 1924.

No city budget for school music.

Opinion: "Luxury to be enjoyed if the funds are available."

*Sherwood Williams,
Commissioner.*

OREGON CITY. Population: 5,686**Mayor: William Anderson**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from special tax on property in school district: \$1,000.

School music supervisor: Mrs. Neita Barlow Lawrence.

Opinion: "It would be good— if we could provide funds."

C. W. Kelly,
City Recorder.

PORTLAND. Population: 528,288**Mayor: George L. Baker**

Appropriation: City contributes to general fund raised by business men.

No municipal band.

Open-air concerts by Municipal Band (in name).

Municipal Auditorium, rent free for all free concerts.

A municipal organ; organ recitals given every Sunday afternoon during Fall and Winter.

A Music Week in 1924.

Appropriation for school music from Public School Tax Levy: \$20,077.19.

School music supervisor: William H. Boyer.

Staff: Ten assistants.

Opinion: "Should be done in every city."

Mayor Baker.

PENNSYLVANIA**ALLENTOWN. Population: 73,502****Mayor: Malcolm W. Gross**

Appropriation: \$800.

No municipal band.

Open-air concerts by Police Band of twenty-six men and local bands.

Band Shell.

A Music Week in 1924.

Appropriation for school music by Board of Directors of School District: \$12,720.

School music supervisor: Mildred Kemmerer.

Staff: One assistant supervisor.

Two full-time teachers of music in high school.

One full-time teacher in grammar school.

Eight teachers, in addition to other subjects, teach from five to fifteen periods of music per week, out of possible thirty.

ALTOONA. Population: 60,331**Mayor: Ellsworth F. Giles**

No appropriation.

No municipal band.

A Music Week in 1924.

Opinion: "Have an open mind on this subject."

Mayor Giles.

ASHLAND. Population: 6,666**Mayor: Simon Straub**

No appropriation.

No municipal band.

High School Auditorium, rent free for public entertainments.

A Music Week in 1924.

Appropriation for school music from Board of Education: \$100.

Opinion: "I would be in favor."*Mayor Straub.***ASHLEY. Population: 6,600****Burgess: Andrew J. Murphy**

Musical activities are limited to teaching in the schools.

Public concerts are given in Wilkes-Barre, three miles away. Ashley people coöperate with them, as do several other small municipalities.

Appropriation for school music from Board of Education: \$2100.

School music supervisor: Ted R. Griffiths.*Staff:* One assistant.**BANGOR. Population: 5,402****Mayor: W. R. Jordan***Appropriation:* (no amount given).

Municipal band of twenty men.

Open-air concerts by a municipal band of twenty men.

No Music Week in 1924.

Public school music budget: \$1200.

School music supervisor: Miss Linsey.*Opinion:* "Good."*Mayor Jordan.***BETHLEHEM. Population: 50,358****Mayor: James M. Yeakle**

No municipal appropriation.

No municipal band.

Open-air concerts by Bethlehem Steel Company Band of 100 or more men and Bethlehem Band of about forty men. These are both private bands, no municipal aid.

Sometimes community singing with concerts.

Liberty High School.

A Music Week in 1924.

Appropriation for school music from School District: \$12,000.

School music supervisor: George E. Hubbard.*Staff:* One assistant supervisor.

Four special teachers.

BUTLER. Population: 25,778**Mayor: Thomas H. Brown***Appropriation:* \$300.

No municipal band.

Open-air concerts by Veterans of Foreign Wars Band of about twenty-seven men.

Sometimes community singing with concerts.

No Music Week in 1924.

Appropriation for school music from School Board: \$3900.

Staff: Three teachers.

Opinion: "Favorable. I believe it a good stimulant."

S. R. Twyford,
City Clerk.

CHAMBERSBURG. Population: 13,171

Mayor: John K. Berger

Appropriation: \$500.

Open-air concerts by Queen City Band of thirty-six men (municipal)

Sometimes community singing with band concerts.

A Music Week in 1924.

Opinion: "Very good."

Mayor Berger.

CHESTER. Population: 58,030

Mayor: S. E. Turner

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Opinion: "We have nothing in this line in the city of Chester."

City Clerk.

CLAIRTON. Population: 6,264

Mayor: W. B. Farnsworth

No appropriation.

No municipal band.

Walnut Street School Auditorium.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$2400.

School music supervisor: Alice F. Dale.

Staff: Two special teachers.

All regular teachers teach music for a period every school day.

Opinion: "I think it very desirable."

Mayor Farnsworth.

COATESVILLE. Population: 14,515

Mayor: Albert H. Swing

Appropriation: \$300 for band concerts.

Open-air concerts by three city bands of forty men each.

Community singing with band concerts.

A Music Week in 1924.

No city budget for school music. Provided for through annual school tax.

School music supervisor: Fred W. Orth.

Opinion: "Very desirable."

Mayor Swing.

COLUMBIA. Population: 10,836

Mayor: S. S. Mann

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

School music supervisor (employed by Board of Education).

Opinion: "It is all right—our city is low in funds at present."

Mayor Mann.

CONNELLSVILLE. Population: 13,804

Mayor: Charles C. Mitchell

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$3200.

School music supervisor: Carl T. Anstive, high school.

Helen C. Claybaugh, grades.

CONSHOCKEN. Population: 8,481

Mayor: George De Hann

Appropriation: \$300 for band concerts.

No municipal band.

Six band concerts.

No Music Week in 1924.

Public school music budget: \$1400.

School music supervisor: Miss Griffith.

Opinion: "Good."

Leonard B. Smith,
School Director.

CORAOPOLIS. Population: 6,162

Burgess: F. C. Gangloff

No appropriation.

A municipal band.

Armory Building.

No Music Week in 1924.

Public school music budget: \$3000.

School music supervisor: M. H. Horner.

Opinion: "Such an appropriation should be made, and will be seriously considered when the budget for 1925 is being made."

F. C. Gangloff.

CORRY. Population: 7,228

Mayor: C. L. Alexander

No appropriation.

No municipal band.

High School Auditorium.

No Music Week in 1924.

Opinion: "Our city is too small."

Mayor Alexander.

CRAFTON. Population: 5,934

Burgess: James B. Safford

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$2300.

School music supervisor: Miss Gayvert.

DORMONT BOW. Population: 6,455

Mayor: William E. Best

Appropriation: \$400 for Fourth of July celebration.

No municipal band.

Open-air concerts Fourth of July.

No Music Week in 1924.

No city budget for school music. Matter for School Board.

Opinion: "I think musical appropriation would be beneficial."

Mayor Best.

EASTON. Population: 33,813

Mayor: W. M. Heiberger

Appropriation: \$800.

No municipal band.

Open-air concerts by local bands of thirty men.

Community singing with band concerts.

A Music Week in 1924.

Public school music budget: \$2400.

School music supervisor: James B. Beam.

Opinion: "Very desirable."

Mayor Heiberger.

EDWARDSVILLE. Population: 9,027

Mayor: Harry Jones

No appropriation.

No municipal band.

High School Auditorium given rent free for Music Week and special concerts.

A Music Week in 1924.

Public school music budget: \$2400.

School music supervisor: Ted R. Griffith.

ERIE. Population: 102,093

Mayor: Joseph C. Williams

Appropriation: \$1200 for park concerts.

No municipal band.

Wednesday evening concerts; five Sunday concerts; city pays half the cost.

Open-air concerts by Campbell's Band, Regimental Band and Italian Band of about twenty-five men each.

Free concerts Sunday afternoons in theatre by orchestra led by Harry B. Vincent.

Plans being made for large hall.

A Music Week in 1924.

Public school music budget: \$10,000.

School music supervisor: John C. Diehl.

Opinion: "Fine idea. Great educational and music treat. Makes better citizens.

Since my election as park director I have worked hard to secure appropriation for public band concerts. Each year interest is growing and I believe it will not be difficult in future to get city and private funds for concerts in our parks. Would like to see funds set apart for series of concerts in our public

halls. Erie enjoys fine reputation as a 'music city.' Your organization is doing a great work arousing renewed interest in all our cities."

W. D. Kinney,
Director of Parks.

FARRELL. Population: 15,586

Mayor: Fred S. Fish

No appropriation.

No municipal band.

High School Auditorium.

No Music Week in 1924.

School music director: I. H. Prosser.

Opinion: "Good."

Mayor Fish.

GLASSPORT. Population: 6,595

Burgess: James C. Lucot

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Opinion: "All right, I think."

Burgess Lucot.

GREENSBURG. Population: 15,003

Mayor: Harry N. Gout

No appropriation.

No municipal band.

No Music Week in 1924.

School music supervisor: Wilhelmina Mattson.

Opinion: "Would be a good thing."

Mayor Gout.

SOUTHWEST GREENSBURG. Population: 2,538

Mayor: H. W. Boyer

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$1400.

School music supervisor: Hannah Walthour.

HANOVER. Population: 8,664

Mayor: G. Milton Bair

No appropriation.

No municipal band.

Open-air concerts by Knights of Pythias Band, Regimental Band of fifty men, Patriotic Sons of America Regimental Band of fifty men and Boys' Club Band of fifty boys.

Community singing with band concerts.

Hanover Opera House given rent free for charity purposes.

No Music Week in 1924.

No city budget for school music. Provided by School Board.

Opinion: "Not interested at this time. The city has no funds for anything else except for actual necessities."

Mayor Bair.

HARRISBURG. Population: 75,917

Mayor: George A. Hoverter

No appropriation.

No municipal band.

Open-air concerts. Contract given to each band in city.

Community singing with band concerts.

Special leader for community singing provided by Wilmer & Vincent Community Service Bureau.

A Music Week in 1924.

Public school music appropriation: \$537.

School music supervisor (employed by School Board).

Staff: Four assistants.

HAZELTON. Population: 32,277

Mayor: James G. Harvey

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from School Board: \$8700.

School music supervisor: D. J. Lewis.

Staff: Four special teachers.

JERSEY SHORE. Population: 6,103

Mayor: E. C. Scheesley

No appropriation.

No municipal band.

Open-air concerts by N. Y. C. Railroad Shop Band.

Y. M. C. A. Building.

No Music Week in 1924.

Public school music budget: \$1200.

Opinion: "It is all right if funds are available."

Mayor Scheesley.

JOHNSTOWN. Population: 67,327

Mayor: Louis Franke

No appropriation during last year.

No municipal band or concerts at present time.

A Music Week in 1924.

No city budget for school music.

School music supervisor: Ralph Wright.

Staff: Two assistant supervisors.

Opinion: "I heartily approve of such an appropriation."

Mayor Franke.

KANE. Population: 7,238

Mayor: E. H. Watkins

No appropriation.

Municipal band of thirty men.

No Music Week in 1924.

No city budget for school music.

School music supervisor: Mrs. Dewey.

LANCASTER. Population: 53,150

Mayor: Frank C. Musser

No appropriation.

No municipal band.

Park concerts by Lancaster City Band, American Legion Band, Iroquois Band and Knights of Malta Band of twenty men each.

Community singing with band concerts.

Lancaster Municipal Orchestra under direction of John G. Brubaker. This is supported by the citizens.

Fulton Opera House and Martin Auditorium, rent free for community and civic programs.

A Music Week in 1924.

Public school music budget provided by School Board.

School music supervisor: Margaret Humphreville.

Staff: Two assistants.

Opinion: "In favor of it."

Mayor Musser.

LANSFORD. Population: 9,625

Mayor: Thomas Q. Whildin

No appropriation.

No municipal band.

High School Auditorium, rent free for charity programs.

A Music Week in 1924.

Appropriation for school music from state: \$1500.

School music supervisor: Miriam Roberts.

LEHIGHTON. Population: 6,102

Mayor: George W. A. Reichard

No appropriation.

No municipal band.

City has two incorporated bands, one of which is composed of fifty boys and girls.

These bands generally give free concerts at park.

Community singing occasionally with band concerts.

High School Auditorium, rent free for practically all purposes.

A Music Week in 1924.

Public school music budget: \$2000.

School music supervisor: C. E. Yenser.

Staff: One assistant supervisor.

Opinion: "Individually, I favor it."

Mayor Reichard.

LEWISTOWN. Population: 9,849

Mayor: Robert B. Montgomery

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from School Board: \$2000.

School music supervisor: Mildred Wentz.

Staff: One assistant.

Opinion: "It would be a good thing if the finances would hold good."

H. E. Fetterolf,
Borough Secretary.

LOCK HAVEN. Population: 8,557

Mayor: Allen Sterner

No appropriation.

No municipal band.

Garden Theatre, rent free for charity affairs.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$4200.

School music supervisor: Edna A. Crance.

Staff: Four assistants.

LUZERNE BOROUGH. Population: 7,500

Mayor: Fred J. Banta

No appropriation.

No municipal band.

School Auditorium.

No Music Week in 1924.

No city budget for school music (by taxation).

School music supervisor: Mrs. Eva Crocker.

Opinion: "In favor of the move. I think every town or city should have and help to support a band."

Mayor Banta.

McKEESPORT. Population: 45,975

Mayor: George H. Lysle

Appropriation: \$1000.

No municipal band.

Community singing with band concerts.

A Music Week in 1924.

No city budget for school music. Provided by city School Board.

School music supervisor: Miss Dorval I. Jackson.

Staff: Several instructors.

Opinion: "Concerts in various playgrounds and parks during the summer season. The supervisor of the playground also prepares special programs, therefore the parents of the children come as well as the children."

Charles H. Howe,
Superintendent of Public Property.

McKEES ROCKS. Population: 16,713

Burgess: C. M. Christiansen

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Board of Education: \$1,900.

School music supervisor: Carrie Hamilton.

Staff: One assistant.

MEADVILLE. Population: 14,568**Mayor: John E. Reynolds**

No appropriation during past year on account of lack of funds.

No municipal band.

Two open-air concerts by local band of twenty-two men.

High School Auditorium.

A Music Week in 1924.

Appropriation for school music from School District Tax: \$2500.

School music supervisors: Clara Schutz, grade schools.

Mary Bond, high schools.

Opinion: "I am of the opinion that music of a good character for the benefit of the public is elevating and beneficial to the people of any community. Meadville is a musical center and the municipality would encourage it by appropriation had we the disposal of funds for that purpose. Other municipal improvements and expenses have increased taxation so that it has become burdensome and the municipality must begin to curtail expenses."

*Mayor Reynolds.***MILLVALE. Population: 8,031****Mayor: E. B. W. Pfischner**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music by school tax paid by the taxpayers of the municipality: \$1250.

School music supervisor: Beulah Jamieson.**MT. OLIVER. Population: 5,575****Burgess: Charles J. Moye**

No appropriation.

No municipal band.

No Music Week in 1924.

Opinion: "Favorable."*Burgess Moye.***NEW BRIGHTON. Population: 9,361****Burgess: C. F. Kraiss**

No appropriation.

No municipal band.

High School Auditorium and State Armory, rent free for patriotic affairs.

A Music Week in 1924.

School music supervisor.

Opinion: "Very favorable."*Burgess Kraiss.***NEW CASTLE. Population: 44,933****Mayor: W. H. Dunlap**

No appropriation.

No municipal band.

No Music Week in 1924.

OIL CITY. Population: 21,274**Mayor: Clarence C. Shaffer**

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget: \$2500.

School music supervisor: Roy Lund.*Opinion:* "In favor."*Mayor Shaffer.***PARSONS. Population: 5,638****Burgess: Gomer Griffiths**

No appropriation.

No municipal band.

A Music Week in 1924.

School music supervisor: Mary Thomas.*Staff:* One assistant.**PITCAIRN. Population: 5,738****Mayor: John Gillespie**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1700.

School music supervisor: Fleeta Gillespie.**PITTSBURGH. Population: 588,193****Mayor: W. A. Magee***Appropriation:* \$10,000 for band concerts.

No municipal band.

Open-air concerts.

Community singing with band concerts.

A municipal organ; organ recitals each week.

A Music Week in 1924.

All public school music instruction financed by Board of Education except class instruction in violin for some 2,500 pupils, for which the pupils pay twenty-five cents per lesson.

Budget for public school music, 1925: \$146,000. This includes supplies and equipment but does not include basic text or salaries of platoon school music teachers.

School music supervisor: Will Earhart.*Staff:* Twelve supervisors in elementary schools.

Twenty-nine teachers of schools.

Seventy-nine teachers in platoon schools.

PHILADELPHIA. Population: 1,823,779**Mayor: W. Freeland Kendrick***Appropriation:* \$85,000.

Allocated: \$30,000 for two bands, Bureau of City Property.

\$55,000 for two bands and one orchestra, Fairmont Park Commissioners.

Two municipal bands of twenty-eight men each, two park bands of thirty and twenty-five, respectively, and one park orchestra. Also Police and Firemen's bands. Community singing conducted by Board of Education in social centers, Americanization classes and evening schools.

Twenty-one auditoriums in high and elementary schools.

Board of Education possesses pipe organ at Central High and at Northeast High, played by student players.

A Music Week in 1924.

Appropriated by Board of Education for school music: \$79,000.

Director of school music: Enoch W. Pearson.

Staff: Fifteen supervisors in elementary schools.

Thirteen regular teachers in high schools.

Philadelphia Music League.

Opinion: "Reasonable appropriations are very beneficial."

Mayor Kendrick.

PITTSTON. Population: 18,497

Mayor: P. R. Brown

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from Pittston School District: \$2000.

School music supervisor: Angela Gibbons.

Opinion: "It would be very desirable."

Mayor Brown.

PLYMOUTH. Population: 16,500

Mayor: George E. Guillian

No appropriation.

Municipal band of eighty young boys.

Expect to have open-air concerts by Boys' Community Band, fostered by Kiwanis Club.

A Music Week in 1924.

Public school music budget: \$1800.

Opinion: "All right if we had an auditorium where musicales could be held."

Mayor Guillian.

POTTSTOWN. Population: 17,431

Burgess: John K. Klink

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget: \$2500.

School music supervisor: Mrs. George H. Rotz.

Opinion: "I think an appropriation of this nature would help facilitate the cause of good music greatly."

Charles H. Baker,

Chairman of Music Week Committee.

POTTSVILLE. Population: 21,876

Mayor: Dr. J. Oren Bearstler

No appropriation.

No municipal band.

A Music Week in 1924.

Appropriation for school music from School Board: \$2000.

School music supervisor: Frances A. Swaving.

Opinion: "We have several bands in the city supported by the citizens in the form of contributions yearly. During the summer months we have several concerts weekly in the open air."

Mayor Bearstler.

READING. Population: 107,784

Mayor: W. E. Sharman

No appropriation.

No municipal band.

Occasionally, open-air concerts by local band of twenty men.

A Music Week in 1924.

Appropriation for school music from taxation for school purposes: \$15,000.

School music supervisor: M. Claude Rosenberry.

Staff: Six assistants.

Opinion: "Our people are musically inclined and help themselves."

Mayor Sharman.

SAYRE. Population: 8,078

Mayor: C. A. Haines

No appropriation.

No municipal band.

No Music Week in 1924.

Opinion: "Cannot do it—no funds."

Mayor Haines.

SCOTTSDALE. Population: 5,768

Mayor: W. L. Schaffer

No appropriation.

No municipal band.

Open-air concerts by Grand Army Band of forty men and Military Band of twenty-five men.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$900.

School music supervisor: Geneva Karr.

SCRANTON. Population: 137,783

Mayor: John F. Durkan

No appropriation.

No municipal band.

Open-air concerts by Bauer's Band and Ringgold Band in Nay Aug Park and different sections of city financed by popular subscriptions.

High School Auditorium.

No Music Week in 1924.

Public school music budget through school taxes: \$10,000.

School music supervisor: W. W. Jones.

Staff: One assistant.

Opinion: "Think well of it."

Mayor Durkan.

SHAMOKIN. Population: 21,204**Mayor: A. G. Shissler**

No appropriation.

No municipal band.

Sometimes community singing with band concerts.

American Legion and High School Auditoriums.

A Music Week in 1924.

Public school music budget: \$1500.

School music supervisor: Esther Tucker.*Opinion:* "Very good, providing they have the finances."*Mayor Shissler.***SHARON. Population: 21,747****Mayor: Frank Gilbert**

No appropriation.

No municipal band.

A Music Week in 1924.

Appropriation for school music from separate tax duplicates, and levy by Board of Education (no amount stated).

School music supervisor: David Rees.*Staff:* One assistant.*Opinion:* "I think it would be fine, but Sharon is very hard to make interested in a project of this sort."*Josephine D. Tinker,**President, Sharon Music Club.***STEELTON. Population: 13,428****Mayor: Thomas T. McEntee**

No appropriation.

Open-air concerts by a municipal band of forty men.

Community singing with band concerts.

High School Auditorium, rent free for all community affairs.

A Music Week in 1924.

Public school music budget: \$3000.

School music supervisor: William R. Stonesifer.*Opinion:* "Very good idea, if town can afford it."*H. R. Rupp,**Borough Secretary***SUMMIT HILL. Population: 5,499****Mayor: William S. Williams**

No appropriation.

Open-air concerts by Summit Hill Cornet Band of twenty-six men.

Community singing with band concerts during Christmas season.

High School Auditorium.

A Music Week in 1924.

Public schools do not teach music.

Opinion: "I think an appropriation should be made."*Mayor Williams.*

SUNBURY. Population: 15,721
Mayor: Dr. Walter E. Drumheller

No appropriation.

No municipal band.

Open-air concerts by two bands, occasionally.

Community singing with band concerts upon rare occasions.

A Music Week in 1924.

Budget for public school music made up by School Board: \$1800.

School music supervisor: Katherine Reed.

Opinion: "It is highly desirable. The Mayor would be favorable if the money were easily available."

John B. Cressinger,

Director of Public Safety.

SWISSVALE. Population: 10,908
Burgess: R. P. McCurdy

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget from Board of Education: \$2,200.

School music supervisor: Ruth M. Parson.

Staff: One assistant.

SWOYERVILLE. Population: 6,876
Mayor: P. J. Hayden

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget: \$2000.

School music supervisor: Virginia Toole.

Opinion: "I think it a very good thing."

Mayor Hayden.

TITUSVILLE. Population: 8,432
Mayor: C. B. Morgan

No appropriation.

No municipal band.

Opera House and High School Auditorium.

No Music Week in 1924.

No city budget for school music. By School Board.

Opinion: "Too many other appropriations."

Mayor Morgan.

TYRONE. Population: 9,084
Mayor: John S. Ginter

No appropriation.

No municipal band.

Open-air concerts by P. R. R. Shop Band.

A Music Week in 1924.

Appropriation for school music from Tyrone Borough School District Fund: \$1700.

School music supervisor: Mabel Zimmers.

Staff: Two assistants.

Opinion: "Money not available for appropriation of this kind in our town."

Mayor Ginter.

UNIONTOWN. Population: 15,692

Mayor: R. D. Warman

Appropriation: \$1500.

No municipal band.

Open-air concerts by local bands of twenty-five to thirty men each.

No Music Week in 1924.

School music budget: \$1500.

School music supervisor: Lillian E. Hammitt.

Staff: Four assistants.

Opinion: "This is \$1500 worse than wasted. The taxes are so much more on each home and the music is only an excuse to tax the people."

Mayor Warman.

WARREN. Population: 14,256

Chief Burgess: Frank J. Lyons

Public school music budget from School Board: \$3,500.

School music supervisor: Minnie Persons.

Staff: One assistant.

WILKES-BARRE. Population: 73,833

Mayor: Daniel L. Hart

No appropriation.

No municipal band.

Concerts by Artillery Band of fifty men and Alexander Concert Band. No municipal aid.

A Music Week in 1924.

School music budget from the general tax fund of the state.

School music supervisor: Gwilym Davies.

Staff: Two assistant supervisors in High School.

Opinion: "Excelent, but, like other cities, the tax budget is filled and important work to be done."

W. E. Woodruff,

Music Editor, "Times Leader."

WILLIAMSPORT. Population: 36,198

Mayor: Hugh Gilmore

Appropriation: \$1000 for band.

No municipal band.

Open-air concerts by Rapasz Band and American Legion Band. The Verdi Moose, Elks' and Boys' bands of Laysville have given concerts voluntarily.

Community singing with concerts.

High School Auditorium and Band Shell.

A municipal organ in the high school; several organ recitals a year.

A Music Week in 1924.

School music supervisor: Mrs. Edwin S. Reider.

Appropriation for school music from school tax: \$3500.

Staff: Two assistants.

Opinion: "Favorable, but other four members of city council must concur. Our city is very musically inclined."

Mayor Gilmore.

YORK. Population: 47,499**Mayor: E. S. Hugentugler***Appropriation:* \$1500 for park concerts.

No municipal band.

Open-air concerts by local organizations of thirty men.

Community singing with band concerts.

High School Auditorium.

A Music Week in 1924.

Public school music budget from School Board's income from taxes: \$6,000.

School music supervisor: Stuart E. Gipe.*Staff:* One assistant.*Opinion:* "Think it is proper."

William H. Reynolds,
City Clerk.

RHODE ISLAND**EAST PROVIDENCE. Population: 21,793****President of Town Council: H. N. Plummer**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from School Board: \$2000.

School music supervisor: Lillian F. Spink.**NEWPORT. Population: 30,255****Mayor: Mortimer A. Sullivan***Appropriation:* \$1000 for band concerts.

No municipal band.

Open-air concerts by private band, known as Municipal Band, of thirty-five men, during summer.

Convention Hall and High School Auditorium.

No Music Week in 1924.

Public school music budget: \$2700.

School music supervisor: Henry S. Hendy.*Staff:* One assistant.*Opinion:* "Very desirable. Newport is particularly favored in the line of band music, as we have here the band of the U. S. A. Coast Defences of Narragansett Bay, the band of the U. S. N. Training Station, and the bands which are on the various vessels of the Navy which frequent these waters."

Mayor Sullivan.

PAWTUCKET. Population: 64,248**Mayor: Charles H. Holt***Appropriation:* \$2500 for park concerts.

No municipal band.

Open-air concerts by E. A. Scott's American Band and Orchestra, and John W. Clark's Band.

No Music Week in 1924.

Public school music budget: \$6800.

School music supervisor: Albert L. Ladd.

Staff: Two assistants.

Opinion: "Not now warranted by conditions here."

Mayor Holt.

PROVIDENCE. Population: 237,595

Mayor: Joseph H. Gainer

Appropriation: \$5000 for band concerts.

No municipal band.

Open-air concerts on Sundays in Roger Williams Park, the largest park, one band of forty-one men under contract for \$4906, during summer. On week days in other parks, same band and leader of nineteen men, price included in previous figure and in same contract.

A new monument dedicated to music recently erected in the largest park. Concerts will probably be held in the future on the plaza in front of it.

No Music Week in 1924.

Public school music budget: \$13,500.

School music director: Walter H. Butterfield.

Staff: Five assistants.

Opinion: "Good music is highly appreciated here, as has been proven."

*Edgar D. Dow,
City Clerk.*

WEST WARWICK. Population: 15,461

Mayor: Donat Archambault

No appropriation.

No municipal band.

Open-air concerts by local amateurs.

No Music Week in 1924.

Appropriation for school music from School Board: \$1600.

School music supervisor: Elsie K. Bruce.

Opinion: "Yes, I would favor it."

Mayor Archambault.

SOUTH CAROLINA

CHARLESTON. Population: 67,957

Mayor: Thomas P. Stoney

Appropriation: \$150 for band concerts.

No municipal band.

Open-air concerts by private bands, composed of local musicians.

No Music Week in 1924.

Public school music budget from School Board: \$2,478.

School music supervisor: Miss C. P. McMakin.

Staff: Regular teachers give part time to music.
Board.

Opinion: "Very desirable."

*Clifford Thompson,
Clerk of Council.*

COLUMBIA. Population: 37,524

Mayor: W. A. Coleman

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Opinion: "City does not have any municipal music, nor does it contribute to any musical programs."

Eugenia B. Kibler,
Secretary to the Mayor.

FLORENCE. Population: 10,968

Mayor: W. M. Waters

No appropriation.

No municipal band.

A Music Week in 1924.

No city budget for school music. Operated under separate Board.

The city schools employ a woman as Musical Directress, who teaches singing-choruses, etc. They also employ a man who has charge of a High School Orchestra composed of boys and girls. The orchestra has been organized only for three semesters, but is doing fine. The South Carolina Industrial School, situated just outside city, has a Boys' Band with instructor (organized about four or five years) which is doing very well indeed and is very helpful, playing for any and all occasions when a band is needed. They give a concert every Sunday afternoon at the school, having just recently erected a band stand.

GAFFNEY. Population: 5,065

Mayor: R. A. Jones

No appropriation.

No municipal band.

A Music Week in 1924.

No music taught in public schools.

Opinion: "Fine idea."

Mayor Jones.

GREENVILLE. Population: 23,127

Mayor: Richard F. Watson

No appropriation.

No municipal band.

Appropriation for school music from School Districts: \$4005.

School music supervisors: Etta Dines.

Mrs. L. B. Nichols.

Esther Shepard.

Opinion: "I think we ought to help, and believe we can in a small way next year."
Mayor Watson.

ROCK HILL. Population: 8,809

Mayor: Dr. J. B. Johnson

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget (no amount given).

School music supervisor: Edmee Smith.

Opinion: "Should be money well spent. We are fortunate in having in our midst the State College for Girls with an enrollment of 1500. A splendid program of entertainment, including a great deal of music, is put on each year under the auspices of the college."

Mayor Johnson.

SOUTH DAKOTA**ABERDEEN. Population: 14,537****Mayor: E. M. Hall***Appropriation:* \$8000 for band.

Open-air concerts by a municipal band of twenty-six men.

No Music Week in 1924.

Appropriation for school music from Board of Education: \$8000.

School music supervisor: Ruth Hill.*Staff:* One assistant.**HURON. Population: 8,302****Mayor: C. A. Kelley***Appropriation:* \$7000 for municipal band.

Open-air concerts by Municipal Band of forty men.

A Music Week in 1924.

No city budget for school music.

LEAD. Population: 5,013**Mayor: Dwight Casner**

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Instructor employed by School Board.

Staff: One assistant.**MITCHELL. Population: 8,478****Mayor: J. E. Williams***Appropriation:* \$8500.

Allocated: \$8000 for Mitchell Municipal Band.

\$ 500 for Orchestra.

Open-air concerts by Mitchell Municipal Band of thirty men under W. E. Sheaffer.

Mitchell Municipal Orchestra.

Mitchell Municipal Auditorium and City Hall Auditorium.

A Music Week in 1924.

Public school music budget from Board of Education: \$4000.

School music supervisor: Valentine B. Preston.*Staff:* One special assistant.*Opinion:* "This city has generally found it desirable."*Frank McGovern,*
Auditor.**RAPID CITY. Population: 5,777****Mayor: J. A. Boland***Appropriation:* \$5000.

Open-air concerts by a municipal band of thirty men.

No Music Week in 1924.

School music supervisor: Reva Russel.*Opinion:* "Good."*Mayor Boland.*

SIOUX FALLS. Population: 25,176**Mayor: Thomas McKinon***Appropriation:* \$12,000.

Open-air concerts by Municipal Band of thirty men.

Municipal Auditorium, rent free for free concerts.

A Music Week in 1924.

Budget for school music in charge of Board of Education.

School music supervisor: C. Stanley Stevensons.**WATERTOWN. Population: 9,400****Mayor: C. R. Beattie***Appropriation:* \$7500 for band.

Open-air concerts by Municipal Band of twenty-five to thirty men.

No Music Week in 1924.

No city budget for school music. Independent School District.

Opinion: "Very desirable."*Mayor Beattie.***YANKTON. Population: 5,024****Mayor: A. L. Wyman***Appropriation:* \$4000 for band concerts.

No municipal band.

Open-air concerts by band of thirty players during summer months.

A Music Week in 1924.

No city budget for school music. School Board employs vocal teacher.

Opinion: "I am very much in favor of appropriations for this purpose."*Mayor Wyman.***TENNESSEE****CHATTANOOGA. Population: 57,895****Mayor: Richard Hardy**

No appropriation.

No municipal band.

Soldiers' and Sailors' Memorial Auditorium.

A municipal organ; Edwin Lemare, organist; organ recitals weekly.

A Music Week in 1924.

Public school music budget: \$5000.

School music supervisor.

Staff: Three assistants.*Opinion:* "Open to conviction."*Mayor Hardy.***COLUMBIA. Population: 5,526****Mayor: Fred Latta**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music through the regular school budget.

School music supervisors: Martha Cobb.

Mary J. Harris.

DYERSBURG. Population: 6,444**Mayor: F. W. Latta**

No appropriation.

No municipal band.

No Music Week in 1924.

Music taught in public schools only by fees paid by student. No public fund appropriated.

Opinion: "City not large enough."*Mayor Latta.***FRANKLIN. Population: 3,123****Mayor: W. J. Smith**

No appropriation.

No municipal band.

School Auditorium.

No Music Week in 1924.

No expenditure by municipality for school music. Two private teachers give lessons to public school students as individuals at the school.

JACKSON. Population: 18,860**Mayor: Lawrence Taylor***Appropriation:* \$100 paid by city to the Association of Commerce toward the band fund.

No municipal band.

Open-air concerts by local band of ten or twelve men, given by Association of Commerce.

No Music Week in 1924.

Public school music budget: \$1000.

School music supervisor: Nina Fisher.*Opinion:* "I think it very desirable."*Mayor Taylor.***JOHNSON CITY. Population: 12,442****Mayor: W. B. Ellison**

No appropriation.

No municipal band.

Memorial Auditorium.

No Music Week in 1924.

Public school music budget: \$2000.

Opinion: "Good idea."*Mayor Ellison.***KINGSPORT. Population: 5,692****Mayor: J. W. Harrison**

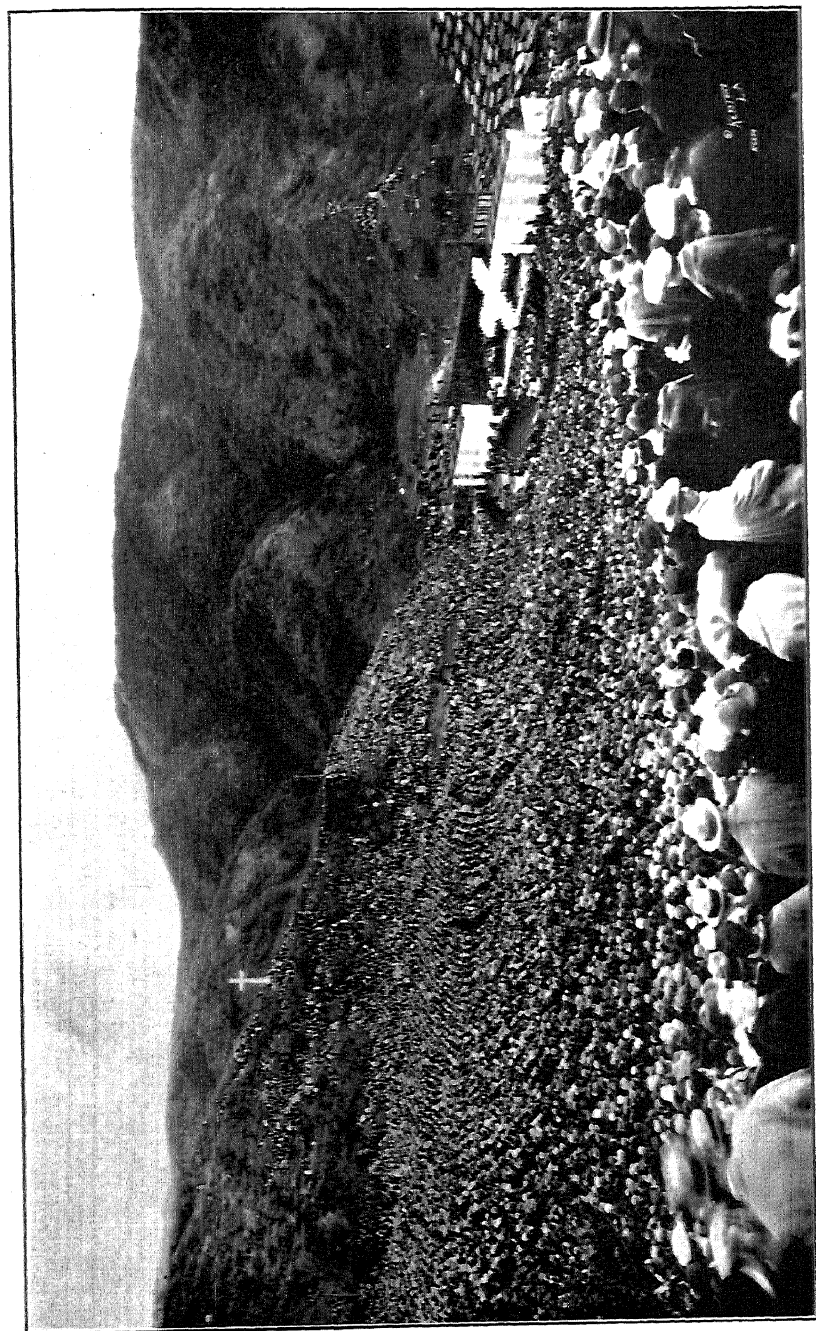
No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1507.50 (supervisor's salary).

School music supervisor: Augusta Riley.*Opinion:* "Mayor Harrison believes that a reasonable appropriation should be made for this cause."*F. L. Cloud,
City Manager.*



Nature provides the amphitheatre for this Easter sunrise service in the Bowl at Hollywood, California.

MEMPHIS. Population: 162,351**Mayor: Rowlett Paine**

The city of Memphis does not have any direct appropriation by the City Commission for music or for the subsidizing of any orchestra. The Park Commission, which supports the parks of the city, each year employs a local band to give concerts during a period of ten weeks in the parks, and these are well attended.

Appropriation for school music from School Board funds: \$6500.

School music supervisor: Clementine Manahan.

Staff: Three assistants.

MORRISTOWN. Population: 5,875**Mayor: C. D. Trobaugh**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$2400 (salary of school musical director).

NASHVILLE. Population: 11,834**Mayor: H. E. Howse**

Appropriation: \$6500 from Board of Park Commissioners.

No municipal band.

Open-air concerts provided by Park Commission. 117th Infantry Band of twenty-six men and K. of P. Band (colored) of twelve men.

Community singing with concerts.

Special leader for singing paid by Park Board.

Nashville Symphony Orchestra.

A Music Week in 1924.

Public school music budget: \$3120.

School music supervisor: S. Milton Cook.

Staff: One assistant supervisor.

ROCKWOOD. Population: 4,652**Mayor: James A. Huff**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$900.

School music supervisor: Mrs. C. Bradley.

Opinion: "Very good thing."

Mayor Huff.

TEXAS**ABILENE. Population: 10,274****Mayor: Charles E. Coombes**

No appropriation.

No municipal band.

Thirty-two open-air concerts by 134th Artillery Band of twenty-five men, supported by Chamber of Commerce.

A Music Week in 1924.

No city budget for school music.

Opinion: "It is desirable, but it is doubtful if our Charter will permit."

Mayor Coombes.

AMARILLO. Population: 15,494

Mayor: Eugene S. Blasdel

No appropriation.

No municipal band.

Municipal Auditorium given rent free for free concerts.

A Music Week in 1924.

No city budget for school music. Schools not under city management.

Opinion: "Think this should be private enterprise."

Jeff. D. Bartent,
City Manager.

AUSTIN. Population: 34,876

Mayor: W. D. Yett

Appropriation: \$1250 for concerts.

No municipal band.

Open-air concerts by band selected by Mayor during summer.

A Music Week in 1924.

No city budget for school music. Under supervision of superintendent of public schools.

Opinion: "Desirable."

Mayor Yett.

BEAUMONT. Population: 40,422

Mayor: J. Austin Barnes

Appropriation: \$900 for band concerts.

Open-air concerts by Beaumont City Band of twenty men.

City Auditorium given rent free for free concerts.

A Music Week in 1924.

Public school music budget: \$52,000 for teachers.

\$600 for supplies.

School music supervisor: Mrs. Lena Milam.

Staff: Two special teachers.

Opinion: "The pleasure and benefits derived are far in excess of the money expended."

L. R. Putysch,
City Manager.

BELTON. Population: 5,098

Mayor: W. E. Tomlinson

Appropriation (no amount given).

Open-air concerts by High School Band of twenty-five to thirty boys.

No Music Week in 1924.

Public music budget from Public School fund: \$1,000 for nine months.

Opinion: "The High School employs a band director and gives instruction to the high school pupils free of charge. It has a band of from twenty-five to thirty pieces which is one of the best bands in this section. These school boys make as good music as the old heads. During school they play for anything that they are wanted to free of charge, as the school furnishes all

instruments. The city hires this band to play open-air concerts in our park twice a week, and keeps them from two and a half to three months each year."

Mayor Tomlinson.

BROWNWOOD. Population: 8,223

Mayor: F. S. Abney

No appropriation.

No municipal band.

No Music Week in 1924.

School music supervisor: Clare Dray.

Appropriation for school music from Brownwood Independent School District: \$1500.

BURKBURNETT. Population: 5,300

Mayor: Glenn R. Kincaid

No appropriation.

No municipal band.

No Music Week in 1924.

Opinion: "Don't think it would work here."

*R. L. Brumbalow,
City Manager.*

CHILDRESS. Population: 5,003

Mayor: Will P. Jones

No appropriation.

No municipal band.

Open-air concerts by Chamber of Commerce band of twenty men.

No Music Week in 1924.

No public school music teaching.

Opinion: "Doubt if we are ready for it."

Mayor Jones.

DALLAS. Population: 158,976

Mayor: Louis Blaylock

Appropriation (no amount stated).

No municipal band.

Open-air concerts by local bands.

Sometimes community singing with concerts.

City Hall Auditorium rent free for free concerts.

A Music Week in 1924; municipal appropriation, \$5000.

Public school music budget (estimated): \$98,975.

Allocated: \$3000 for salary of supervisor.

\$8500 for salaries of four high school instructors.

\$83,475 for salaries of elementary teachers.

\$3000 for books and supplies annually.

Note: "This does not include money invested in pianos, bass viols, band instruments, victrolas and victrola records. This is a permanent investment and might be included in 'capital outlay.' Nor, on the other hand, is it right to state that the music is costing us the above figures, because if we were not teaching the pupils music, the teachers would be occupied with teaching reading, writing and arithmetic. We would merely change the type of teachers selected."

School music supervisor: Sudie Williams.

Staff: Four music teachers in high school.

Fifty-three elementary teachers.

DENISON. Population: 17,065**Mayor: W. S. Hibbard**

No appropriation.

No municipal band.

One band giving one concert each month, voluntary.

No Music Week in 1924.

Appropriation for school music from School Board: \$300.

School music supervisor: Mrs. W. Green.

Opinion: "Very favorable."

Mayor Hibbard.

DENTON. Population: 7,626**Mayor: H. V. Hennen**

No appropriation.

No municipal band.

Open-air concerts by Denton Municipal Band (so-called) of thirty-five men.

A Music Week in 1924.

No city budget for school music. Appropriations made by School Board.

Staff: Four assistants.

Opinion: "Favor it—unreservedly."

Mayor Hennen.

EL PASO. Population: 77,543**Mayor: R. M. Dudley**

Appropriation: A liberal sum of money.

Open-air concerts by: U. S. Army 7th Cavalry Band, U. S. Army 8th Cavalry Band, Reyes Boys Band, Boy Scouts Band, St. Ignatius Boys Band and Municipal Band (private enterprise).

Community singing with band concerts.

Liberty Hall.

A Music Week in 1924.

Public school music budget from Public School funds: \$20,000.

School music supervisor.

Staff: Ten special teachers.

Opinion: "This is the first time we have had music here all during the summer season, and it has proven a wonderful success. We have six fine bands and music each night during June, July, August and September. We have it in different parks scattered in even remote sections of the city, where we find people just as glad to go in this day of automobiles as they would be to the center of the city. We have built a good bandstand that can be taken into six pieces and moved and put together again in a very short time; it has a covering and the light fixtures are attached to posts, so that we may have a good bandstand in all the parks. The popularity of these concerts has been a revelation to us. It is needless to say that the people never would allow it to be stopped again."

Mayor Dudley.

ENNIS. Population: 7,224**Mayor: R. A. McCulloch**

Appropriation: \$600.

Open-air concerts by a municipal band of fifty men.

Sometimes community singing with band concerts.

City Hall Auditorium.

A Music Week in 1924.

No appropriation for school music. Tuition paid by pupils.

School music supervisor: J. W. O'Bonmear.

Opinion: "The people generally endorse such action."

Mayor McCulloch.

FORT WORTH. Population: 106,482

Mayor: E. R. Cockrell

Appropriation: \$4000, made through Park Department, for band concerts.

Open-air concerts by Police Band of thirty-eight men and Union Band of twenty-four men.

Junior Orchestra, organized by Department of Public Recreation.

A Music Week in 1924.

No city budget for school music. Matter of School Board.

Music Commission.

Opinion: "He would be glad to see much larger appropriation if the city's finances permitted it."

Beatrice Mabry Stack,
Secretary to Mayor.

GAINESVILLE. Population: 8,648

Mayor: J. A. Thomas

No appropriation.

No municipal band.

Open-air concerts by Chamber of Commerce Band of 147 men.

High School Auditorium, rent free for all concerts.

A Music Week in 1924.

School music supervisor.

Opinion: "Do not approve of it."

Mayor Thomas.

GALVESTON. Population: 44,255

Mayor: Baylis E. Harriss

No appropriation.

No municipal band.

Public school music budget from School Board (no amount).

School music supervisor: Mrs. Clara Wittig Moore.

Staff: Six assistants.

Opinion: "Do not know that our budget would permit it now."

Mayor Harriss.

GREENVILLE. Population: 12,384

Mayor: Paul G. Thompson

Appropriation: \$300 toward band.

No municipal band.

Open-air concerts by American Legion Band of forty men, partly supported by city.

No Music Week in 1924.

Public school music budget: \$2000.

School music supervisor.

HILLSBORO. Population: 6,952**Mayor: W. P. Alderson**

No appropriation.

No municipal band.

A Music Week in 1924.

Public school music budget from Local Tax: \$1,200.

School music supervisor: Mildred Butler.

Opinion: "No funds."

Mayor Alderson.

HOUSTON. Population: 138,276**Mayor: Oscar F. Holcombe**

Appropriation: \$10,000 for band concerts.

Open-air concerts by Municipal Band of twenty-six men, and Colored Band.

Community singing with band concerts.

City Auditorium, rent free for free concerts.

Committee working at present on possibility of installing outdoor memorial organ in

Outdoor Theatre at Hermann Park.

A Music Week in 1924.

Public school music budget: Nothing specifically appropriated for this purpose.

School music supervisor: Lulu B. Stevens.

Staff: Six special teachers and one band director in high schools.

Ten teachers in grade schools.

MINERAL WELLS. Population: 7,890**Mayor: K. McBrayer**

Appropriation: \$120 for band.

No municipal band.

Open-air concerts by 112th Cavalry Band and Junior Rotary Band, presented by civic organizations.

City Auditorium, rent free for band concerts.

No Music Week in 1924.

Appropriation for school music from School Board: \$1325.

School music supervisor: Mrs. Ella Saunders.

Opinion: "Good."

Mayor McBrayer.

NAVASOTA. Population: 5,060**Mayor: Ward Templeman**

No appropriation.

No municipal band.

Open-air concerts by local band of thirty men.

School Auditorium and City Hall, rent free for free concerts.

A Music Week in 1924 sponsored by Music Study Club.

Appropriation for school music from General School Fund: \$1500.

School music supervisor: Grace Helen Elting.

Opinion: "Think it a fine thing where the finances will justify. Small towns have small finances."

Mayor Templeman.

PARIS. Population: 14,939**Mayor: T. F. Justiss***Appropriation: \$1800.**Open-air concerts by Municipal Band of twenty-five men.**No Music Week in 1924.**Appropriation for school music from Public School Funds: \$2115.**School music supervisors: J. E. Shaw, high school.**Mrs. Leona Frey, ward schools.**A Municipal Music Commission.**Opinion: "Very good."**Mayor Justiss.***RANGER. Population: 16,205****Mayor: Dr. R. H. Hodges***No appropriation.**Open-air concerts by Municipal Band of twelve men.**City Hall and High School Auditorium, free for all concerts.**No Music Week in 1924.**Appropriation for school music from Board of Education and private: \$1350.**School music supervisor: Nell Tibbles.**Opinion: "I consider this wise when possible."**C. A. Love,**City Secretary.***SAN ANGELO. Population: 9,392****Mayor: W. D. Holcomb***No appropriation.**No municipal band.**A Music Week in 1924.**Appropriation for school music from Public School Fund (no amount given).**School music supervisor: Miss Hoffsetter.**Opinion: "I am in favor of it if we can arrange for funds."**Mayor Holcomb.***SAN MARCAS. Population: 4,527****Mayor: Fred F. Erck***No appropriation.**No municipal band.**Open-air concerts by local band, supported by private subscription.**City Hall Auditorium, rent free for concerts, generally.**No Music Week in 1924.***TAYLOR. Population: 5,965****Mayor: G. D. Patterson***No appropriation.**No municipal band (one under contemplation).**High School Auditorium, rent free for all purposes.**No Music Week in 1924.**No city budget for school music. Taken care of by school tax.**Opinion: "I think it necessary."**Mayor Patterson.*

TEXARKANA. Population: 11,480**Mayor: H. S. Brashiar**

No appropriation.

No municipal band.

No Music Week in 1924.

Opinion: "I believe it would meet with the approval of our citizenship and, personally, consider it a good thing."*Mayor Brashiar.***TYLER. Population: 12,085****City Manager: U. W. Prater***Appropriation:* \$3000 for band, salaries and upkeep.

Sixteen open-air concerts by Tyler Municipal Band of twenty-six men, directed by J. F. Withe.

A Music Week in 1924.

Public school music budget (music teacher paid regular salary by School Tax).

School music supervisor: Louise Glenn.*Opinion:* "Splendid."*Gertrude Crutcher,*

City Clerk and Treasurer.

VERNON. Population: 5,142**Mayor: Harry Mason***Appropriation:* \$60 for band.

No municipal band.

Open-air concerts by band of thirty men maintained by the citizens and city.

No Music Week in 1924.

VICTORIA. Population: 5,957**Mayor: S. S. Sitterle**

No appropriation.

No municipal band.

Open-air concerts by band of twenty-five men every Friday night.

Sometimes community singing with band concerts.

City Hall Auditorium, rent free for community affairs.

No Music Week in 1924.

No city budget for school music.

Opinion: "I think it is the finest thing ever started in any community. This is nothing new in this community, as we have been enjoying weekly concerts for a good many years. This community goes strong on its band. They raised about \$2000 a few days ago for uniforms."*Mayor Sitterle.***WEATHERFORD. Population: 6,203****Mayor: Ward Bankhead**

No appropriation.

Municipal band of forty-eight men.

Open-air concerts by Weatherford Band of thirty-five men.

High School Auditorium, rent free for community affairs.

A Music Week in 1924.

Music is taught in all of the grades by one of the teachers in each ward.

WICHITA FALLS. Population: 40,079**Mayor: Frank Collier**

No appropriation.

No municipal band.

Open-air concerts by civic organizations.

No Music Week in 1924.

No city budget for school music. Handled by Independent School District.

Opinion: "City's finances will not permit at this time."

W. E. McBroom,
City Clerk.

UTAH**BRIGHAM CITY. Population: 5,282****Mayor: James Knudson**

Appropriation: \$900.

Open-air concerts by Brigham City Municipal Band under Alvin Olsen.

No Music Week in 1924.

No city budget for school music. Cared for by the Board of Education.

OGDEN. Population: 32,084**Mayor: P. F. Kirkendall**

Appropriation: \$1500 from city.

\$ 500 from Street Railway.

Municipal Band of twenty-five men.

Open-air concerts by Ogden Municipal Ladies Band.

A Music Week in 1924.

School music budget: \$3000.

School music supervisor: Mark Robinson.

PROVO. Population: 10,303**Mayor: O. K. Hansen**

Appropriation: \$1000.

Allocated: \$750 for band.

\$250 for chorus work.

Open-air concerts by City Band of twenty to thirty men, and other bands.

Community singing with band concerts.

No Music Week in 1924.

Public school music budget: \$4000.

School music supervisor: Ernest Parmen.

Staff: One general assistant.

Five sub-assistants.

Opinion: "All right if judiciously spent."

Mayor Hansen.

SALT LAKE CITY. Population: 118,110**Mayor: C. Clarence Neslen**

Appropriation: \$7000 to \$8000.

Allocated: \$6000 for band concerts.

\$1000 for rendition of "Creation" by Oratorio Society.

No municipal band.

Open-air concerts by Hawkins Band of thirty men, Street Car Men's Band of twenty men and Held's Band of fifteen or twenty men.

Community singing with band concerts.

Amateur Orchestra. City furnishes place for practice and pays for leader part-time.

A Music Week in 1924.

Public school music budget: \$39,000.

School music supervisor: P. M. Peterson.

School music staff: One assistant supervisor.

Ten special music teachers in grades.

Opinion: "Depends entirely upon condition of local treasury. A reasonable amount should be appropriated, but it can be overdone."

Mayor Neslen.

VERMONT

BENNINGTON. Population: 7,230

Mayor: Fred C. Martin

No appropriation.

No municipal band.

Open-air concerts until this year (no band).

No Music Week in 1924.

Public school music budget: \$1200.

School music supervisor.

Opinion: "Good."

Mayor Martin.

COLCHESTER. Population: 1,815

Town Clerk: J. M. Wright

No appropriation.

No municipal band.

Small volunteer orchestra and band.

No Music Week in 1924.

No city budget for school music.

MONTPELIER. Population: 7,125

Mayor: George L. Edson

Appropriation: \$1200 for Montpelier Military Band.

Municipal band of thirty men.

Open-air concerts by city band.

City Hall Auditorium.

No Music Week in 1924.

Public school music budget from taxes.

School music supervisor: Agnes G. Garland.

Opinion: "We appropriate for the summer concerts."

Timothy R. Merrill,
City Clerk.

RUTLAND. Population: 14,954

Mayor: James C. Dunn

Appropriation: \$1891.86 for concerts.

Twenty-one open-air concerts by a municipal band of thirty-five to forty men.

Sometimes community singing with band concerts.

Armory, rent free for benefit concerts.

A Music Week in 1924.

Appropriation for school music from Board of School Commissioners: \$2100.

School music supervisor: Charles V. H. Coan.

Staff: One musical director.

SPRINGFIELD. Population: 5,283

Municipal Manager: R. M. Wilcomb

Appropriation: \$500 for band concerts.

Open-air concerts by local band.

No Music Week in 1924.

Public school music budget: \$1550.

School music supervisor: Mrs. D. S. Brownell.

VIRGINIA

ALEXANDRIA. Population: 18,060

City Manager: W. M. Rich

Appropriation: \$300 for band.

Open-air concerts by Citizens' Band of twenty-five men and Army bands of twenty-five to forty men each.

No Music Week in 1924.

Public school music budget from City and State school funds: \$1,600.

School music supervisor: Christine Muntz.

Staff: Teachers aid supervisor.

Opinion: "I am very much in favor of municipal bands supported entirely by the City Government."

W. M. Rich.

CHARLOTTESVILLE. Population: 10,688

Mayor: E. A. Joachim

Appropriation: \$1500.

Open-air concerts by Municipal Band of forty men.

Community singing with concerts.

No Music Week in 1924.

Opinion: "Money well spent."

Mayor Joachim.

COVINGTON. Population: 5,623

Mayor: B. R. Hooper

No appropriation.

No municipal band.

No Music Week in 1924.

DANVILLE. Population: 21,539

Mayor: Harry Wooding, Sr.

Appropriation: \$750.

No municipal band.

Open-air concerts by Coast Artillery Band.

No Music Week in 1924.

Appropriation for school music by State and City School fund: \$1500.

School music supervisor: Helen V. Robinson.

HAMPTON. Population: 6,138

Mayor: James V. Bickford

No appropriation.

No municipal band.

Community band concerts at Old Point Comfort by U. S. Government Band.

No Music Week in 1924.

HARRISONBURG. Population: 5,875

Mayor: Sheffey L. Devier

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from regular School Fund (no amount given).

School music supervisor: Mrs. W. G. Sprinkel.

Opinion: "I favor it"

Mayor Devier.

LYNCHBURG. Population: 29,956

Mayor: W. Pettyjohn

Open-air concerts by a municipal band of sixteen men.

Appropriation: \$900 for band.

City Auditorium.

No Music Week in 1924.

Public school music budget from School Board (amount not known).

NEWPORT NEWS. Population: 35,596

Mayor: C. C. Smith

No appropriation.

No municipal band.

Academy of Music, rent free for charity programs.

No Music Week in 1924.

Public school music budget: \$2000.

PETERSBURG. Population: 31,002

Mayor: Samuel W. Zimmer

No appropriation.

No municipal band.

No Music Week in 1924.

Budget for school music instruction for 1924-1925 (from state and city funds jointly):
\$3500.

Allocated: \$3000 for teachers' salaries.

\$ 500 for other expenses.

No supervisor of public school music at time of writing, because of insufficient funds.
An orchestra leader and music teacher employed in high school for white pupils
and also in high school for negro pupils. Music taught in each grade of elementary schools by regular grade teacher.

RICHMOND. Population: 171,667**Mayor: J. Fulmer Bright**

No appropriation.

Prior to 1924 the city appropriated moneys for band concerts in the public parks during the summer.

No municipal band.

No Music Week in 1924.

Appropriation for school music, sixth-sevenths of school funds from city levy and one-seventh from the state: \$11,103.50.

School music supervisor: Walter C. Mercer.

Staff: Six special teachers.

ROANOKE. Population: 50,842**Mayor: B. J. Fishburn**

No appropriation.

No municipal band.

A Music Week in 1924.

Appropriation for school music from general school budget: \$3285 for three teachers.

School music supervisor: Daisy Wingfield.

Staff: One assistant supervisor.

One special teacher.

SOUTH NORFOLK. Population: 7,724**Mayor: F. L. Rowland**

No appropriation.

No municipal band.

No Music Week in 1924.

The citizens are affiliated with Norfolk musical organizations.

SUFFOLK. Population: 9,123**Mayor: J. H. Macleary**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$810.

School music supervisor: Mrs. M. T. Riggs.

Staff: An orchestra director.

Opinion: "The city should make some appropriation."

J. E. Martin,

Superintendent of Schools.

WASHINGTON**EVERETT. Population: 27,644****Mayor: J. H. Smith**

No appropriation.

No municipal band.

No Music Week in 1924.

School music supervisor: Ester Sather.

Staff: Two assistants.

Opinion: "Yes, that would be fine."

Mayor Smith.

HOQUIAM. Population: 10,058

Mayor: H. B. Fisher

No appropriation.

No municipal band.

A Music Week in 1924.

Appropriation for school music from funds supplied by School Board: \$1500.

School music supervisor: Helen Price.

Opinion: "Under statute of this state, cities of second class have no power to make levy for such purposes. We have here in Hoquiam, Community Service, which takes care of practically all that is suggested in this questionnaire. If it were possible, I think an appropriation would be very desirable."

Mayor Fisher.

SPOKANE. Population: 104,437

Mayor: C. A. Fleming

Appropriation: \$2500 for concerts.

No municipal band.

Open-air concerts by Park Department.

No Music Week in 1924.

Appropriation for school music from School Funds: \$1600.

School music supervisors: Grace E. P. Holman.

George A. Stout.

C. Olin Rice.

Staff: Four special teachers.

TACOMA. Population: 96,965

Mayor: A. V. Fawcett

No appropriation.

No municipal band.

No Music Week in 1924.

Metropolitan Park Board offers a series of band concerts in different parks during the summer season, financed by the Park Board out of its annual appropriation.

Appropriation for school music from Board of Education: \$9,285.

\$6345 for supplies.

\$2940 for supervision.

School music supervisor: John Henry Lyons.

Staff: Six special teachers.

Grammar schools have a special music teacher.

High schools, vocal and instrumental teachers.

VANCOUVER. Population: 12,637

Mayor: N. E. Allen

No appropriation.

No municipal band.

No Music Week in 1924.

No city budget for school music.

Opinion: "Believe it would be good, but impossible to obtain."

D. C. Crandall,

City Clerk.

WALLA WALLA. Population: 15,503**Mayor: Ben F. Hill**

No appropriation.

No municipal band.

Open-air concerts by High School R.O.T.C. Band of seventy boys and Musicians' Union Band of forty men.

Community singing with band concerts.

Special leader for singing paid from private funds.

State Armory.

No Music Week in 1924.

Public school music budget from general fund raised by taxation: \$3,300.

School music supervisors: Aura Bonell, grade schools; H. C. Tilley, high school.

Staff: One assistant.

Opinion: "We have several schools of music in the city and they apparently supply the demand, and are always ready to give any needed help."

Mayor Hill.

WENATCHEE. Population: 6,324**Mayor: C. E. Chase**

Appropriation: \$500.

No municipal band.

Open-air concerts by Elks' Band.

No Music Week in 1924.

No city budget for school music.

YAKIMA. Population: 18,539**Mayor: William B. Dudley**

No appropriation.

No municipal band.

No Music Week in 1924.

Appropriation for school music from general taxation for school purposes: \$3,400.

School music supervisors: Mrs. A. I. Howatt.

Mr. D. R. Canfield, director of High School Orchestra.

WEST VIRGINIA**BLUEFIELD. Population: 15,191****Mayor: William H. Thomas**

No appropriation.

No municipal band.

No Music Week in 1924.

Two bands, the American Legion Band and the Norfolk and Western Railway Band, give concerts. The municipality does not provide or donate any money toward the upkeep of either band.

The state furnishes the music teachers for the schools.

Appropriation for school music by Board of Education: \$5,400.

School music supervisor: Elizabeth Shelton.

Staff: One assistant.

One director of band and orchestra.

CHARLESTON. Population: 39,608**Mayor: William W. Wertz***Appropriation:* \$5100.

Open-air concerts by Municipal and Victory bands of thirty-two or more men each.

Community singing with concerts.

A Music Week in 1924; municipal appropriation, \$500.

Appropriation for school music from Board of Education: \$8100.

School music supervisor: J. Henry Francis.*Staff:* Four assistants.*Opinion:* "I approve of same."*Mayor Wertz.***CLARKSBURG. Population: 27,869****City Manager: Harrison Gray Otis***Appropriation:* \$2483 for band concerts.

No municipal band.

Open-air concerts by Greater Clarksburg Band and Adamston Band of twenty men each.

Community singing with band concerts.

Carmichael Auditorium, rent free for Sunday afternoon concerts.

A Music Week in 1924.

Public school music budget from Board of Education: \$5450.

School music supervisor: Clarence C. Arms.*Staff:* Two assistants on full time.

One assistant on part time.

Opinion: "Very desirable—almost a necessity."*Harrison Gray Otis.***FAIRMONT. Population: 17,851****Mayor: Thomas V. Buckley**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$2500.

School music supervisor: Pauline Kirk.*Staff:* Nine assistants.*Opinion:* "The city has no funds for that purpose."*Mayor Buckley.***HUNTINGTON. Population: 50,177****Mayor: Floyd S. Chapman**

No appropriation allowed in city for musical activities.

No municipal band.

Band concerts sponsored by Mayor Chapman.

A Music Week in 1924 sponsored by Community Service.

School music handled entirely by Board of Education.

KEYSER. Population: 6,003**Mayor: E. V. Romig***Appropriation:* \$600 for band.

Open-air concerts by a municipal band of thirty men.

No Music Week in 1924.

Public school music budget from School Fund.

School music taught by grade teachers.

Opinion: "Think it not advisable. Music is taught in the schools, especially at Potomac State School, located here, including pipe organ. Recitals are given from time to time and some community singing is done on special occasions, so the subject seems to be fairly well covered."

Mayor Romig.

MARTINSBURG. Population: 12,515

Mayor: Albert A. Smallwood

Appropriation: \$600 (about ½ cent on each \$100 assessed).

City Band of about thirty men.

Open-air concerts by Comrey's Concert Band of thirty men, and City Band of thirty men.

No Music Week in 1924.

Public school music appropriation from Board of Education: \$1200.

School music supervisor: Miss Oliver.

Opinion: "Personally, I approve of same, being a musician myself."

*W. R. D. Lancey,
City Recorder.*

MORGANTOWN. Population: 12,117

Mayor: E. G. Donley

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from Teachers Fund: \$2,430.

School music supervisor: Ruth Parker.

Staff: One assistant.

Opinion: "In favor of it. This city is fortunate in having a University Cadet Band of eighty boys, and the B.P.O.E. has an excellent band available for public occasions. Other fraternal organizations also have bands. I have lived a great deal in Latin America, where the band concert is an institution, and liked the idea. I am not sure it would work here, but should like to see it tried."

*G. H. Bayles,
City Manager.*

PARKERSBURG. Population: 20,050

Mayor: J. S. Dunn

Appropriation: \$2180.

Open-air concerts by Municipal Band during the summer at the City Park.

No Music Week in 1924.

No city budget for school music.

School music supervisors: Marie Boette, grade school.
A high school supervisor.

Staff: Band director.

SOUTH CHARLESTON. Population: 3,650

Mayor: Charles B. Halstead

No appropriation.

No municipal band.

No Music Week in 1924.

WHEELING. Population: 56,208**Mayor: Thomas F. Thoner**

No appropriation.

No municipal band.

Open-air concerts by Sommers Band of twenty men.

A Music Week in 1924.

Public school music budget from Board of Education: \$6,000.

School music supervisor: Lucy Robinson.*Staff:* One assistant.*Opinion:* "No doubt it would be all right, but our taxes are high enough now."*Mayor Thoner.***WISCONSIN****APPLETON. Population: 19,551****Mayor: John Goodland, Jr.***Appropriation:* \$2000 for band concerts.

No municipal band.

Open-air concerts by 121st Artillery Band.

No Music Week in 1924.

Appropriation for school music by School Board: \$3460.

Staff: Six special teachers.*Opinion:* "All right."*Mayor Goodland.***ASHLAND. Population: 11,334****Mayor: Charles Bloss**

No appropriation.

No municipal band.

Open-air concerts on holidays by private bands.

A Music Week in 1924.

No city budget for school music. General appropriation for all school affairs.

School music supervisor: Alma Ula.*Opinion:* "Desirable, if city funds warrant it."*Mayor Bloss.***BARABOO. Population: 5,538****Mayor: Adolph Andro***Appropriation:* \$1200.

Open-air concerts by Municipal and American Legion bands of fifty men each.

Community singing with band concerts.

No Music Week in 1924.

Public school music budget: \$1800.

Opinion: "We have plenty of music now."*Mayor Andro.***BELOIT. Population: 21,284****Mayor: E. G. Smith***Appropriation:* \$1000.

No municipal band.

Open-air concerts by Fairbanks Morse Manufacturing Company Band of forty men.

Sometimes community singing with band concerts.

A Music Week in 1924.

Public school music budget: \$4500.

School music supervisor: Gladys Clark.

Staff: Two assistants.

Opinion: "As we are organized at present, there is no need for city appropriations."
Mayor Smith.

CHIPPEWA FALLS. Population: 9,130

Mayor: Eugene O'Neil

Appropriation: It is illegal for any city in Wisconsin to appropriate any moneys for music, but we include moneys for bands in our annual budget of the Park Board of this city.

No municipal band.

Open-air concerts by Knights of Pythias Band of twenty men.

No Music Week in 1924.

Public school music budget included in annual budget moneys for this purpose.

School music supervisor: Edna Ruff.

CUDAHY. Population: 6,725

Mayor: Paul Mlodzik

Appropriation: \$500 for band concerts.

No municipal band.

Open-air concerts by George Bach Band of twenty-five men.

Sometimes singing with band concerts.

No Music Week in 1924.

School music supervisor: Miss E. Harney.

Staff: Two assistants.

Opinion: "All right if properly carried out."

Mayor Mlodzik.

DE PERE. Population: 5,165

Mayor: J. B. Broekman

Appropriation: \$500 for band concerts.

Open-air concerts by a municipal band of thirty men during summer.

No Music Week in 1924.

No city budget for school music. School system employs music teacher.

Opinion: "Approved."

Mayor Broekman.

EAU CLAIRE. Population: 20,880

Mayor: J. E. Barron

Appropriation: \$2000 for band.

No municipal band.

Open-air concerts by 105th Cavalry Band of forty-five men, the Boys' Band of thirty-five boys and Veterans of Foreign Wars' Band of thirty-five men. Certain concerts by latter organization given gratuitously.

At times, community singing with band concerts.

Public Auditorium given rent free for free concerts.

A Music Week in 1924.

Public school music budget: \$1400.

School music supervisor: Irene Roth.

Opinion: "Believe that such an appropriation should be made annually."

Mayor Barron.

FOND DU LAC. Population: 23,427**Mayor: R. D. Haentze***Appropriation:* \$1800 for band concerts.

No municipal band.

Open-air concerts by Military Band of forty men.

Community Building given rent free for all purposes.

No Music Week in 1924.

Public school music budget: \$3000.

School music supervisor: Elsbeth Korrer.*Staff:* One assistant.*Opinion:* "Very much in favor of same."*Mayor Haentze.***KAUKAUNA. Population: 5,951****Mayor: C. E. Raught***Appropriation:* \$500.

Allocated: \$150 for Mid-Winter Fair.

\$100 for Memorial Day.

\$250 for Fourth of July.

No municipal band.

Municipal Auditorium, rent free for municipal affairs.

No Music Week in 1924.

Public school music budget from regular School Budget.

School music supervisor: Miss Heise.*Staff:* All teachers more or less.*Opinion:* "Excellent—when musicians will cooperate."*Mayor Raught.***KENOSHA. Population: 40,472****City Manager: C. M. Osborne***Appropriation:* \$500 for band concerts.

No municipal band.

Open-air concerts by Simmons Band of twenty-eight men, Nash Band of twenty men, American Legion Band of fourteen men and Italian Band of sixteen men.

Anticipate a civic orchestra.

A Music Week in 1924.

No city budget for school music. Salaries of teachers paid by School Board.

School music supervisor: Edna Cameron.*Staff:* Eleven assistants.

Civic Music Association.

Opinion: "It is a desirable and practicable proposition."*George Bickford,
Director of City Recreation.***LA CROSSE. Population: 30,363****Mayor: J. J. Verchota***Appropriation:* \$300 for band concerts.

No municipal band.

Open-air concerts by local band of thirty-five men.

No Music Week in 1924.

Public school music budget: \$4500.

School music supervisor: Lulu Parsons.*Staff:* One assistant.

MADISON. Population: 38,378**Mayor: I. M. Kittleson***Appropriation:* \$1200 for park concerts.

No municipal band.

Open-air concerts by Scherer's Band of twenty men.

A Music Week in 1924; municipal appropriation, \$75.

Public school music budget: \$5000.

School music supervisor: Anna Menaul.*Opinion:* "I favor it."*Mayor Kittleson.***MANITOWOC. Population: 17,563****Mayor: Martin Georgenson***Appropriation:* \$1500 for open-air concerts.

No municipal band.

Open-air concerts by Manitowoc Marine Band of forty men.

High School Auditorium.

No Music Week in 1924.

No city budget for school music. High School Board provides salaried teachers.

Opinion: "Very desirable."*Arthur H. Zander,*

City Clerk.

MARINETTE. Population: 13,610**Mayor: L. M. Evert**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget (provides two teachers).

School music supervisor: Katherine Williams.*Staff:* One assistant.*Opinion:* "In favor of it if law will permit."*Mayor Evert.***MENASHA. Population: 7,214****Mayor: N. G. Remmel**

No appropriation.

No municipal band.

Open-air concerts discontinued.

No Music Week in 1924.

Appropriation for school music by Board of Education: \$1600.

School music supervisor: Irene Schmidt.**MILWAUKEE. Population: 457,147****Mayor: Daniel W. Hoan***Appropriation:* \$39,248.88.

Allocated: \$24,929.15 for schools.

\$14,319.73 for park concerts.

No municipal band.

Summer open-air concerts by band of thirty-five men daily except Monday; two bands of twenty-five men on Sunday.

A Music Week in 1924; municipal appropriation, \$400.

Public school music budget: \$24,929.15.

School music supervisor: Herman F. Smith.

Staff: One assistant.

Opinion: "Milwaukee's action should speak for itself."

Frederick N. MacMullen,
Municipal Reference Librarian.

NEANAH. Population: 7,171

Mayor: George E. Sande

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget: \$1695.57.

School music supervisor: Florence Gosselin.

OSHKOSH. Population: 33,162

Mayor: Henry F. Kitz

Appropriation: \$950 for park concerts.

No municipal band.

Ten open-air concerts by different bands of twenty-five men each.

No Music Week in 1924.

Public school music budget: \$3500.

School music supervisor: Anna Roberts.

Staff: Two assistants.

Opinion: "Am in favor of past as per report."

Mayor Kitz.

PORTAGE. Population: 5,582

Mayor: E. S. Baker

Appropriation: \$800 for band concerts.

Open-air concerts by a municipal band of twenty men.

No Music Week in 1924.

No city budget for school music. City has one teacher at \$120 per month.

Opinion: "The Mayor is not much interested in municipal music."

Iris Lane,
Secretary to Mayor.

RACINE. Population: 58,593

Mayor: William H. Armstrong.

Appropriation: \$1632 for band concerts.

No municipal band.

Open-air concerts by local band of sixteen to twenty-four men.

No Music Week in 1924.

Public school music budget (no amount given).

School music supervisor.

School music staff: Three assistants.

Opinion: "Depends on tax rate."

Mayor Armstrong.

SHEBOYGAN. Population: 30,955**Mayor: Herman Schuelke***Appropriation:* \$1200.

No municipal band.

Open-air concerts by Maas Band.

High School Auditorium, rent free for Symphony Orchestra.

A Music Week in 1924

No city budget for school music. Included in the school budget.

School music supervisor: William Winkler.*Staff:* Several assistants.*Opinion:* "I have been in favor for a certain appropriation within reason at all times."*Mayor Schuelke.***SOUTH MILWAUKEE. Population: 7,598****Mayor: Charles Franke**

No appropriation.

No municipal band.

No Music Week in 1924.

Public school music budget from regular public school budget: \$2,500.

School music supervisor: Bert M. Carlson.*Opinion:* "Yes."*Mayor Franke.***STOUGHTON. Population: 5,107****Mayor: F. R. Hyland***Appropriation:* \$1200 for band.

Municipal band of twenty-six men.

Open-air concerts by city band.

Stoughton Auditorium.

No Music Week in 1924.

Public school music budget from School Board and City: \$2500.

School music supervisor: Beatrice Perham.*Opinion:* "Surely—a good thing."*Mayor Hyland.***TWO RIVERS. Population: 7,305****Mayor: H. C. Gowran***Appropriation:* \$300 for band concerts.

No municipal band.

Open-air concerts by Hamilton Band of forty men.

High School Auditorium given rent free for free concerts.

No Music Week in 1924.

No city budget for school music.

School music staff: One teacher.

One assistant.

Opinion: "At present time, aside from band concerts and public school music, no other appropriation could be put through, owing to financial condition of City, due to extended improvements partially completed."*Mayor Gowran.*

WATERTOWN. Population: 9,299**Mayor: J. E. McAdams***Appropriation:* \$1000 for band concerts.

No municipal band.

Open-air concerts by Watertown City Band of thirty-two men.

No Music Week in 1924.

Public school music budget: \$1800.

School music supervisor: Florence Kohn.*Opinion:* "Very essential."*Mayor McAdams.***WAUKESHA. Population: 12,558****Mayor: H. E. Blair***Appropriation:* \$1500 for band concerts.

No municipal band.

Open-air concerts by American Legion Band of fifty men.

No Music Week in 1924.

No city budget for school music (teacher employed by Board of Education).

Opinion: "Do not think it advisable."*Mayor Blair.***WAUSAU. Population: 18,661****Mayor: Emil Flatter***Appropriation:* \$2000.

Allocated: \$1000 for musical director.

\$1000 for band concerts.

No municipal band.

Open-air concerts by 128th Infantry Regimental Band of forty men.

No Music Week in 1924.

Public school music budget: \$3625.

School music supervisor: Josephine Darrin.*Staff:* One assistant, also director of High School Orchestra.*Civic Music Association.**Opinion:* "Am very much in favor of such."*Mayor Flatter.***WISCONSIN RAPIDS. Population: 7,243****Mayor: Otto R. Roenius***Appropriation:* \$3060.

Allocated: \$1200 for leader.

\$1560 for men.

\$ 300 for uniforms.

Fifteen open-air concerts by a municipal band of thirty men.

Amusement Hall, rent free for band.

A Music Week in 1924.

Appropriation for school music included in regular school budget: \$2000.

School music supervisor: Bessie Bradford.*Opinion:* "Have favored it very much."*Mayor Roenius.*

WYOMING

CASPER. Population: 11,447

Mayor: S. K. Loy

Appropriation: \$1650.

Allocated: \$1350 for special concerts.

\$ 300 for subsidizing choruses.

No municipal band.

Open-air concerts by High School Band (supplemented by local musicians).

Sometimes community singing with concerts.

A Music Week in 1924.

School music budget from Board of Education: \$3500.

School music supervisor: Jessie Agnew.*Staff:* One assistant.*Opinion:* "Excellent."

CHEYENNE. Population: 13,829

Mayor: Archie Allison

Appropriation: \$300 toward band concerts.

Open-air concerts by a municipal band of sixteen men.

High School Auditorium.

A Music Week in 1924.

No city budget for school music. Employed by School Board.

School music supervisor: Florence Flannigan.*Opinion:* "Desirable if tax levy will permit."*Mayor Allison.*

* * * *

The story is told, incomplete though it may be. In particular, regarding this last chapter, we are under no illusions as to its giving an accurate summary of conditions in each town at the time of writing—not to mention when it reaches the individual reader. In the first place, doubtless neither the questioner nor the questioned made his meaning clear in certain cases. Furthermore, it took so long to elicit some of the replies that almost a year elapsed between the receipt of the report from City A and that of City Z. Therefore what was true of A at the time of reporting may no longer have been true when Z reported—and much less so when you, Mr. Reader, perused the collected reports. In short, any such compendium based upon a multiplicity of replies can scarcely pretend to be infallible.

Whatever the degree of its accuracy, however, this volume does paint a picture of what's what in municipal music. Where there is something to cheer about, let us cheer! And where there is need for action, let there be action. Finally, if in any respect the true conditions are more encouraging than they are herein represented to be, no one will be more delighted than

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